Senior 4 English Language Arts
Standards Test

Administration Manual for Supervising Teachers

January 2004

Manitoba

Building for the Future

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Manitoba Education, Citizenship and Youth,
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Preface

This *Administration Manual for Supervising Teachers* is distributed to teachers and administrators, and must be read prior to administering the standards test. The rules and guidelines in this manual must be strictly observed to ensure the consistency of standards test administration.

Please use this manual in conjunction with the registration package, the *Policies and Procedures for Standards Tests* handbook and the *Information Bulletin* (these documents are available on our website at: http://www.edu.gov.mb.ca/ks4/assess/publications.html) to gain a full understanding of the protocols and procedures associated with this test. This manual contains general information about the test, step-by-step instructions for each day of the test administration, and policies regarding absenteeism, lateness, violation of rules, etc.

If you encounter exceptional circumstances not addressed in this manual, or if you have further inquiries, contact Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669.

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General Information

Manitoba Education, Citizenship and Youth develops all standards tests in collaboration with teachers from across the province. This standards test is based on the *Senior 4 English Language Arts Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* (2000).

The standards test is locally marked and counts for 30% of each student's final grade in the course. Student results on the test will be released to students according to local policy on the date designated by local jurisdictions.

All students enrolled in the Comprehensive Focus 40S, Literary Focus 40S or Transactional 40S, except those who have been exempted, must write the Senior 4 English Language Arts Standards Test between January 6–9, 2004. However, a student may rewrite a mandatory provincial standards test at any regularly scheduled administration without being registered in the course (see *Policies and Procedures for Standards Tests*, Section 3.1).

Scoring rubrics, student exemplars, and marking sheets are provided by the department immediately following test administration at the Local Marking Training Session.

Students are expected to write the standards test as scheduled near the end of the semester in which they take the course (e.g., January for first-semester courses, May for second-semester and full-year courses).

All schools should receive the test materials by Monday, December 15, 2003. Principals of public schools in the Winnipeg area receive test materials from their division offices. Principals of rural public schools, independent and band-operated schools will receive test materials directly from the Assessment and Evaluation Branch.

The number of test booklets sent to each school is based on the Friday, October 3, 2003 registration information provided by the school. Please advise Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669, immediately if the number of students registered to write the test has increased since registration.

Manitoba Education, Citizenship and Youth supports local marking by:

- training representatives from local jurisdictions to act as local marking co-ordinators;
- collecting and scanning all *Process Booklet* and *Responding to Text* marker sheets from jurisdictions to provide them with test result summaries;
- centrally marking a random sample of locally-marked test booklets to provide feedback to jurisdictions on their local marking; and
- providing provincially-funded local jurisdictions with $10.00 for each test administered in accordance with the test schedule noted on the following page and marked locally. The calculation is based on the number of students whose completed marking scan sheets have been received.

Features of the test

The Senior 4 English Language Arts (S4 ELA) Standards Test will take place over four consecutive school days from Tuesday, January 6 to Friday, January 9, 2004.

The test activities are as follows:

- on **Day 1** students will explore the theme by reading and responding to texts and participating in a small-group discussion. Students will also preview the writing task that they will work on during Days 2 to 4;
- on **Day 2** students will plan and develop a written text;
- on **Day 3** students will continue to develop their written text and reflect on the test process; and
- on **Day 4** students will complete their final copy and proofread their written text.

Note that teachers will be provided with optional follow-up activities for extending the theme after test administration is complete.

Test schedule

The following table summarizes the schedule for the Senior 4 English Language Arts Standards Test:

Date	Session	Preparation Time	Activity	Time Required for Test
Tuesday, January 6, 2004	1	20 minutes	**Exploring the Theme** • Activating Your Thoughts • Reading and Viewing Texts • Recording Ideas from Texts • Clarifying Thoughts with Others (Group Discussion) **Responding to Texts** **Connecting Ideas** **Previewing the Writing Task**	180 minutes
Wednesday, January 7, 2004	2	15 minutes	**Planning and Developing a Text** • Focusing the Task • Planning • Outlining and Drafting	60 minutes
Thursday, January 8, 2004	3	15 minutes	**Developing a Text (continued)** • Revising and Editing **Reflecting**	60 minutes
Friday, January 9, 2004	4	15 minutes	**Writing the Final Copy and Proofreading**	60 minutes

Policies for Standards Tests

Principals and supervising teachers should be aware that *Policies and Procedures for Standards Tests* handbook has been distributed to all schools and is also available on our website at: http://www.edu.gov.mb.ca/ks4/assess/publications.html. This handbook outlines current policies and procedures related to the administration of standards tests and reflects the principles and guidelines contained in *Principles for Fair Student Assessment Practices for Education in Canada (1993)*.

Adaptations

Schools are asked to identify and submit requests for test adaptations **at the time of student registration**. These requests should be submitted on the *Request for Adaptations Form* included with the registration package. Following departmental review of the adaptation requests received, schools will be advised of the department's decision regarding these requests (see *Policies and Procedures for Standards Tests*, Sections 4.0, 4.1 and 4.2).

Exemptions

Decisions for student exemptions that fall within the guidelines set out in *Policies and Procedures for Standards Tests* (Sections 5.0, 5.1 and 5.2) are made at the school level and do not require departmental approval. Schools are required, however, to report school-based exemptions on the *Student Exemption Report* included with the registration package. If additional student exemptions are needed after the registration deadline date, an additional *Student Exemption Report* should be submitted as soon as possible.

For exemptions that fall outside the parameters of policy and procedure guidelines, requests should be made **at the time of student registration**. Please submit requests in writing to Wenda Dickens, Acting Director, Assessment and Evaluation Branch, 71–1567 Dublin Avenue, Winnipeg, Manitoba R3E 3J5.

Re-read provisions

As the reporting of individual student scores on locally marked standards tests is the responsibility of each local jurisdiction, the re-read policy for these tests is determined locally. Should a re-read be required for a test booklet that has been sent to the department as a part of the feedback on the marking process, the department will return a photocopy of the test booklet upon request. Please contact Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669.

Return of tests to students

Local jurisdictions decide whether to keep the test booklets or return them to students. The department will return the random sample of test booklets to schools within three months of marking.

Test confidentiality

Test materials must be kept secure and sealed until administration.

After each session, all materials are returned for safe-keeping to the secure area.

Test booklets must not be reproduced nor information from them communicated in any way until test administration is completed.

Student materials

Students may use the following materials during the Senior 4 English Language Arts Standards Test:

- HB pencil;
- eraser;
- blue or black pen;
- highlighter pen;
- English dictionary;
- grammar handbook; and
- Thesaurus.

Students are not permitted to exchange materials during the test.

The following materials must **not** be used during the test:

- light coloured gel pens;
- bilingual dictionary; and
- computer or electronic device of any type.

Students leaving the room

On Day 1 students are expected to remain in the room for a minimum of 90 minutes from the start of the test. For Days 2–4 students should remain in the room for a minimum of 45 minutes from the start of the session.

Students may leave before that time in exceptional circumstances, such as illness.

Late arrivals

Students who arrive late should be allowed to enter the test room.

Late arrivals must be advised of the test rules. They may read your copy of the *Test Taking Rules* (Appendix 1, page 19) before receiving their materials.

At the teacher's discretion, a student who arrives late may continue writing past the end of the test session to compensate for time missed. The teacher must remain in the test room to supervise this student.

Student absences

At the teacher's discretion, a make-up session can be provided for a student who missed a test session. The teacher must supervise the make-up session and indicate on the *Attendance Form* that a make-up session occurred (see Appendix 4, page 22). If a make-up session is offered after the scheduled test dates (January 6–9, 2004), the student's test result cannot be reported as a standards test result. The final mark for this student must be identified as a school-based assessment and evaluation practice only. (See *Policies and Procedures for Standards Test,* Sections 6.1 and 6.2.)

Responding to student questions

Avoid making any directing/guiding comments during the test, other than those required for distribution of materials and instructions to students.

No explanations, translations, rephrasing, clarifying statements or comments of a similar nature may be provided about the test content. Supervising teachers can, however, provide clarification regarding test taking rules or procedures.

If a student asks a question related to test content, a suggested response is, "I'm sorry. I can't answer your question. Do your best with it."

Suspected errors in printing or wording should not be communicated to students unless specific instructions are received from the Assessment and Evaluation Branch. You may however contact Cheryl Cline Abrahams or Shelley Hasinoff, Assessment Consultants, at 945-5008 or 945-2932 or toll-free at 1 800 282-8069, extension 5008 or 2932 to report any suspected errors.

Violation of rules

The *Test Taking Rules* are read aloud to students by the supervising teacher immediately before the first day of the test (see Appendix 1, page 19).

Document any violation of rules on the *Supervising Teacher Report*. This documentation should include:

- the test booklet number; and
- a description of the circumstances, including available evidence.

The student may be permitted to complete the test.

The consequences of any violation of rules is a local decision.

Damaged or misprinted materials

Students should be assured that they will not be penalized for any obvious error in printing or wording. Local marking co-ordinators will be advised of any known errors before the marking session. Return the unused damaged or misprinted booklet(s) with the reports and forms being sent to the department immediately after the final test session.

On test administration date

If a damaged or misprinted test booklet is discovered **at the start** of the test session:

- replace the damaged or misprinted test booklet with a new test booklet; and
- print "DAMAGED" on the test booklet cover and on the *Attendance Form*.

During test administration

If a damaged or misprinted test booklet is discovered **during** the writing of the test:

- give the student a new test booklet (the student keeps the damaged or misprinted test booklet until the end of the session);
- instruct the student to continue responding to test items in the new test booklet;
- collect both test booklets at the end of the test session and ensure that both booklets are kept together by bundling with an elastic band;
- cross out the existing booklet number on the new test booklet and change it to the original booklet number so that **all student responses are recorded under the original booklet number**;
- indicate on the *Attendance Form* that two booklets have been used for one student (see Appendix 4, page 22); and
- record the damaged or misprinted test booklet number on the *Supervising Teacher Report*.

***Note*:** The student **must** complete the test in the replacement booklet. In subsequent session(s), the student may use the damaged booklet to refer to notes made prior to the error being discovered.

Responsibilities of School Principals

It is the responsibility of the principals to ensure that the tests are kept confidential until test administration is completed.

Other responsibilities are listed below.

If tests are not in your school by Monday, December 15, 2003:

- public school principals in the Winnipeg area should contact their superintendent; and
- principals of rural public schools, independent and band-operated schools should contact Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669.

***Note*:** Rural public schools will receive their test materials directly from the Assessment and Evaluation Branch. Schools within the Winnipeg area will receive their test materials from their division offices.

Use the *Packing List* to confirm that all materials have been received. Count the shrink-wrapped test booklets to ensure that there are enough booklets for the number of students writing the test. Keep the shrink-wrapped test packages unopened until the morning of the test. If additional test materials are needed, immediately contact Gail Miko, Administrative Officer.

Store test materials in a secure area in the school.

Provide supervising teachers with a listing of MET numbers for the students registered to write the test. Call the Professional Certification and Student Records Unit at 1 800 667-2378 to obtain MET numbers for new students.

Make arrangements to meet the requirements of the adaptations approved for your students (see Adaptations, page 3 and *Policies and Procedures for Standards Tests*, Sections 4.0, 4.1 and 4.2).

Co-ordinate test scheduling and space requirements.

Minimize the frequency of school announcements during the test sessions.

Ensure that a replacement supervisor is available as needed.

Provide the test materials to the supervising teacher on each morning of the test.

Complete the *Principal Feedback Form* before the end of the final test session.

Advise the Assessment and Evaluation Branch of school closures or suspended school bus transportation services that occur on the test date(s) as a result of unusual or extenuating circumstances or inclement weather conditions. Please contact Cheryl Cline Abrahams or Shelley Hasinoff, Assessment Consultants, at 945-5008 or 945-2932 or toll-free at 1 800 282-8069, extension 5008 or 2932.

Responsibilities of Supervising Teachers

Supervising teachers administer the test using the step-by-step procedures outlined in the following section.

	Advance preparations
	1. Check with your principal to ensure that:
	– appropriate scheduling and allocation of space for the test has occurred;
	– the test materials itemized on the *Packing List* have been inventoried;
	– a replacement supervisor is on standby as needed;
	– arrangements have been made to accommodate the adaptations approved for students; and
	– a list of MET numbers for students writing the test is available.
	2. Ensure that all subject-related materials have been removed from the walls and boards.
	3. Notify students in advance of the:
	– time, location and duration of each test session;
	– materials needed to write the test;
	– *Test Taking Rules* (see Appendix 1, page 19); and
	– requirement to remain in the test session for at least 90 minutes on Day 1 and 45 minutes for Days 2 to 4.
	4. Ensure that you have extra supplies and that there is a functioning pencil sharpener and stapler in the room. Students must not exchange materials during the test.
	5. Review the sample forms in the Appendices.
	6. Note that the pre-printed *Demographic Data Forms* already have the student's names and MET numbers and should be distributed accordingly.

Note: Shaded areas indicate the step is not applicable.

Day 1	Day 2	Day 3	Day 4	
				Prior to test session
				1. Ensure that you have access to the following test materials:
				– *Packing List*;
				– *Process Booklet;* **Note:** *Draft Paper* is located at the back of the *Process Booklet* and may be torn out for use.
	▨	▨	▨	– *Responding to Text* booklet
				– extra copies of test booklets (five in total);
				– *Extra Pages*;
				– *Attendance Forms* (enclosed with shrink-wrapped *Process Booklets*);
▨	▨	▨		– *Student Registration Update Form*;
	As Required			– *Demographic Data Forms* (pre-printed and generic);
				– a list of MET numbers for students writing the test;
				– *Supervising Teacher Report*;
				– *Supervising Teacher Feedback Form*;
				– *Principal Feedback Form* (this must be given to the principal and collected before returning materials);
				– *Administration Manual for Supervising Teachers* (this document);
▨	▨	▨		– Xpresspost Flexipack (for schools outside the City of Winnipeg) or return address labels (for schools within the City of Winnipeg) for return of materials to the Assessment and Evaluation Branch.
	▨	▨	▨	2. Count the number of *Process Booklets* and *Responding to Text* booklets. The number of test booklets should equal the number requested by the school plus the additional booklets. The number of booklets should also be identical to the number on the *Packing List*. If you need to split a bundle of booklets between classrooms, make a photocopy of the *Attendance Form*. Adjust each copy of the *Attendance Form* to reflect the booklets being used in each classroom.
				3. Arrange the desks so they are spaced as far apart as possible (except during the group discussion on Day 1).

Note: Shaded areas indicate the step is not applicable.

Day 1	Day 2	Day 3	Day 4	
	As Required			4. Remove the following from the envelope labelled "Demographic Data Forms": – pre-printed *Demographic Data Forms* in alphabetical order for every student registered to write the test. Ensure that the school name, school code, and MET numbers appearing on the pre-printed forms are accurate (see Appendix 2, page 20); and – generic *Demographic Data Forms* for students who joined the classroom after registration, and who are scheduled to write the test (see Appendix 3, page 21). **Note:** Only **one** *Demographic Data Form* should be completed for each student. If a pre-printed *Demographic Data Form* exists for a student, that is the form that should be used. **DO NOT** complete a generic *Demographic Data Form* for that student.

Note: Shaded areas indicate the step is not applicable.

Day 1	Day 2	Day 3	Day 4	**Beginning the test session**
				1. Distribute:
				– *Process Booklet*;
As Required				– *Extra Pages*; and
	As Required			– *Demographic Data Forms.*
▨				2. Ensure that each student receives the correct test booklet by verifying that the test booklet number corresponds to the student name recorded on the *Attendance Form.*
				3. Tell students that while they are working you will:
	▨	▨	▨	– be circulating the *Attendance Form* so they can print their names beside their test booklet number; and
			▨	– write the time and location of the next test session on the board.
	▨	▨	▨	4. – Ask students to read the instructions for completing the *Demographic Data Forms.* The instructions are found on the form itself. Direct students to print and shade in all the information requested. Remind students completing a generic *Demographic Data Form* to accurately record the program (English, French Immersion, or Français) in which they are enrolled (Appendix 3, page 21). If any information indicated on the pre-printed *Demographic Data Form* is incorrect, instruct students to cross it out and write in the correct information.
	As Required			5. Collect the *Demographic Data Forms.*
				6. Read aloud the *Test Taking Rules* to students (Appendix 1, page 19).
				7. Remind students to:
				– pace themselves in writing the test; and
				– check over their work to ensure that all questions have been attempted.
	▨	▨	▨	8. Ask students to turn to page 2 of the *Process Booklet* and follow along as you read aloud this *Overview* page.
				9. **Instruct students to begin. Record the start time on the *Supervising Teacher Report.***

Note: Shaded areas indicate the step is not applicable.

Day 1	Day 2	Day 3	Day 4	**During the test session**
	As Required			1. Supervise the completion of the *Attendance Form* by ensuring that students print their name beside their test booklet number. Under "Student Attendance During Test Sessions", record a "✓" for present. The names of absent students should be written on the Attendance Form so that these students will have a booklet number for subsequent sessions of the test. Indicate that the student is absent by recording an "A" on the *Attendance Form* (see sample *Attendance Form,* Appendix 4; page 22). If a make-up session is offered during January 6–9, remember to record an "M" beside the "A" on the *Attendance Form.* **Note:** This is the only record connecting students' identities to their test booklets.
	▨	▨	▨	2. Assign students randomly into small groups of four or five when one hour of the first session has elapsed. Advise them that they have 20 minutes for the group discussion, and they should turn to page 23 of the *Process Booklet.*
	▨	▨	▨	3. Distribute the *Responding to Text* booklet at the end of the group discussion. Use the *Attendance Form* to ensure that the student is receiving a *Responding to Text* booklet with the same booklet number as their *Process Booklet.*
▨	As Required			4. Ensure that each student absent for the first test session completes a *Demographic Data Form.*
	As Required			5. Verify that all the information on each *Demographic Data Form* is accurately printed and shaded. Place all used forms in numerical order followed by any unused forms in the labelled envelope provided. **Do not** use elastic bands, staples or paper clips on these forms as they may damage the sheets. **Do not** seal the envelope.
				6. Half an hour before the end of the test session, advise students of the amount of time remaining by writing it on a board every ten minutes.

Note: Shaded areas indicate the step is not applicable.

Day 1	Day 2	Day 3	Day 4	Ending the test session
				1. **Record the time students finish writing the test on the *Supervising Teacher Report*.** Do not include extra time given for late arrivals or adaptations.
▨			▨	2. Ensure that the *Draft Paper* is placed inside the front cover of the *Process Booklet*.
				3. Collect test booklets from each student.
				4. As students submit their test materials, ensure that each test booklet number matches the information on the *Attendance Form* (e.g., cross-reference student name and test booklet number). Each student must have the same booklet number on all test materials.
As Required				5. Ensure that *Extra Pages* (if used) are stapled at the appropriate question.
▨	▨	▨		6. Staple the *Draft Paper* (if used) inside the back cover of the *Process Booklet*.
	▨	▨		7. Place a check "✓" on the *Attendance Form* in the "*Responding to Text* (Day 1) and *Process Booklet* Submitted for Local Marking" column (Day 4) for each completed booklet.
				8. Stack the test booklets in numerical order.
				9. Complete the *Supervising Teacher Report*. Note any unusual circumstances on this report.
▨	▨	▨		10. Record and shade in the appropriate Reason Code on the pre-printed *Demographic Data Form* for all students who were absent for all sessions (Appendices 2 and 5, pages 20 and 23).
As Required				11. Record and shade in the appropriate Drop-in Code on the generic *Demographic Data Form* for those students who were not included at the time of registration but were present to write the test (Appendices 3 and 5, pages 21 and 23). **Note:** Students that did not have a MET number at the time of registration do not require a drop-in code.
▨	▨	▨		12. Ensure that the number of check marks in the "*Responding to Text* and *Process Booklet* Submitted for Local Marking" columns on the *Attendance Forms* match your count of the booklets and marker sheets for submission.
▨	▨	▨		13. Complete and check the *Student Registration Update Form* only for those students who were not included in the registration and were absent for all four days. Be sure to include a **Drop-in Code** and a **Reason Code** for each absence (Appendix 5, page 23). **DO NOT** complete a generic *Demographic Data Form*.

Note: Shaded areas indicate the step is not applicable.

Day 1	Day 2	Day 3	Day 4	
▨	▨	▨		14. Make two copies of the *Attendance Forms* and *Supervising Teacher Report*. One copy must be retained by the school and one forwarded to the local marking site, if a centralized marking model is used.
▨	▨	▨		15. Collect the *Principal Feedback Form*.
▨	▨	▨		16. Complete the *Supervising Teacher Feedback Form*.
	▨	▨	▨	17. Ensure each classroom teacher has a copy of *Extending the Theme*.
				18. Return all test booklets and other test-related materials to the secure area in the school until commencement of the next test session, marking or until materials are to be forwarded to the local marking site.
▨	▨	▨		19. Send materials according to the instructions on the following pages.

Points to Remember

- Remain in the classroom throughout the entire test session and engage in work solely related to the duties of supervising the test.
- Due to the length of the test session on Day 1, a replacement supervisor must be on standby in the event you must leave the room.
- Store all documents not in use in a secure area in the school.
- Ensure that once a booklet number has been assigned to a student, all materials distributed to that student have the same booklet number.
- Students may **not** have access to their test booklets between sessions and may **not** bring anything produced outside of class into the test sessions.
- *Draft Paper* (tear out) is located at the end of the *Process Booklet*.

Submitting materials by Monday, January 12, 2004

The following documentation should be verified and returned to the Assessment and Evaluation Branch immediately after the final test session:

- *Attendance Forms*;
- **all** *Demographic Data Forms*;
- *Student Registration Update Form* (if applicable);
- *Supervising Teacher Report*;
- *Supervising Teacher Feedback Form*;
- *Principal Feedback Form*; and
- **all** damaged or misprinted booklets.

Individuals attending the Local Marking Co-ordinator Training Session at the Assessment and Evaluation Branch may bring the above administration materials to the session if they wish or return in the following manners listed below.

Schools in the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch via **Mid-Canada Courier (989-5630)**. The person placing the call quotes the **account number E901** and gives the school name, address and his/her name as a contact person.

Schools outside the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch by using the Xpresspost Flexipack provided and taking it to the post office.

If a centralized marking model is used, it is essential that the following materials are packaged and forwarded to the local marking site immediately after completion of the test:

- **all used** test booklets;
- copy of the *Attendance Forms*; and
- copy of the *Supervising Teacher Report*.

Submitting materials after local marking

(to be received by the Assessment and Evaluation Branch no later than Monday, February 9, 2004)

When local marking is done at a central location, the **local marking co-ordinator** is responsible for sending the materials to the Assessment and Evaluation Branch. When local marking is done at the classroom level, the **teacher** is responsible for sending the materials to the Assessment and Evaluation Branch.

After local marking has been completed, prepare a package to be received by the Assessment and Evaluation Branch no later than Monday, February 9, 2004. This will ensure there is sufficient time for processing prior to semester end.

The package must include:

- **All** *Responding to Text* marker sheets and *Process Booklet* marker sheets;
- Test booklets requested by the department for feedback on the marking process;
- *Sample Request List*; and
- *Local Marking Co-ordinator Feedback Form.*

Jurisdictions within the City of Winnipeg send packages directly to the Assessment and Evaluation Branch via **Mid-Canada Courier (989-5630)**. The person placing the call should quote **account number E901**, give the jurisdiction name, address, and the name of the contact person.

Jurisdictions outside the City of Winnipeg return their package by Xpresspost. It is important to package all materials in the **Xpresspost Flexipack envelope** provided whenever possible.

After the package is sealed, deliver it to the local post office.

We have provided sufficient materials for the return of **one** envelope/package. If you must send a second envelope/package, photocopy the mailing address label and affix the copy to the second package. Note you must use a photocopy of the mailing address label as it provides Canada Post with billing information. Ask the postal clerk for an additional bar code label to attach to the second envelope/package. Ensure that the school representative retains the bar code number in case tracing the package is required.

Return **all** *Responding to Text* marker sheets and *Process Booklet* marker sheets that have been marked. We remind you that payments will be made according to the number of completed marking sheets received.

Appendices

Appendix 1: Test Taking Rules (Days 1–4)

Senior 4 English Language Arts Standards Test

The supervising teacher is expected to read these rules aloud to students at the beginning of the first session (Day 1):

- Each time you are given a test booklet, check that it is the correct one. The 5-digit ID number at the top right hand corner of the page must always be the same.

- If you receive a damaged or misprinted booklet, return it to receive another booklet. If you have begun working in your booklet before you encounter a misprint or damage, you may keep both booklets.

- For the first session you will not be permitted to leave until 90 minutes of test time has elapsed. For Days 2 through 4, you should remain for a minimum of 45 minutes. You may leave before that time only in exceptional circumstances such as illness.

- To write the test you may use an HB pencil, eraser, highlighter pen, blue or black pen, English dictionary, Thesaurus and grammar book. No other materials are permitted. Do not exchange test materials.

- With the exception of the group discussion, you are not to speak to other students during the test. You will not give assistance to, nor receive assistance from another student. If you require something during the test, raise your hand and I will come to you.

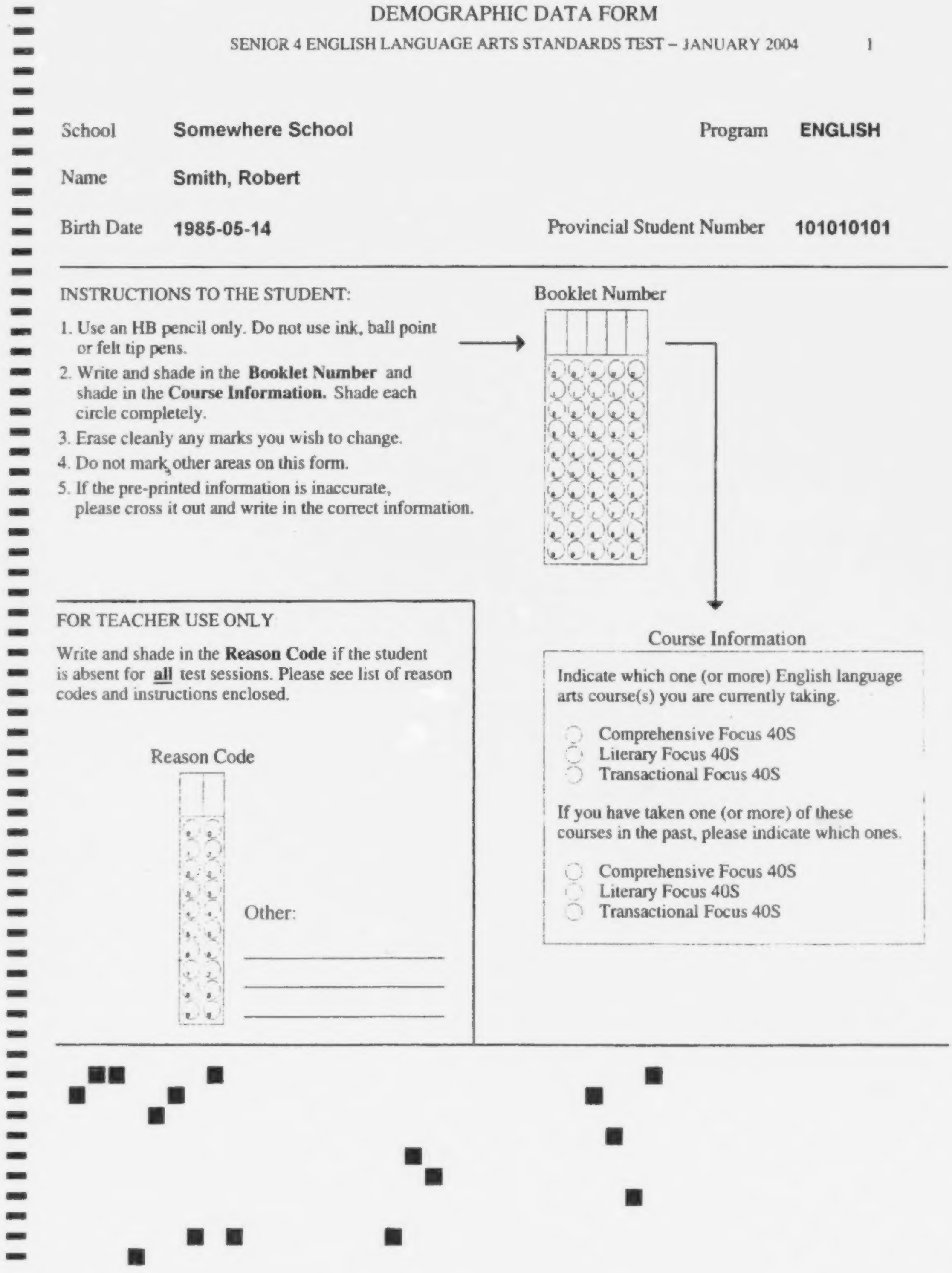
- During the test I can help you with the directions, but I will not be able to help you with the test questions.

- Do **not** identify yourself, your school, teacher or town in your test booklet.

- You may not discard any materials. Any *Extra Pages* or *Draft Paper* that you use will be stapled into your booklet.

- You may **not** leave the room with any materials pertaining to the test.

Appendix 2: Sample Pre-printed Demographic Data Form



DEMOGRAPHIC DATA FORM

SENIOR 4 ENGLISH LANGUAGE ARTS STANDARDS TEST – JANUARY 2004 1

School **Somewhere School** Program **ENGLISH**

Name **Smith, Robert**

Birth Date **1985-05-14** Provincial Student Number **101010101**

INSTRUCTIONS TO THE STUDENT:

1. Use an HB pencil only. Do not use ink, ball point or felt tip pens.
2. Write and shade in the **Booklet Number** and shade in the **Course Information.** Shade each circle completely.
3. Erase cleanly any marks you wish to change.
4. Do not mark other areas on this form.
5. If the pre-printed information is inaccurate, please cross it out and write in the correct information.

Booklet Number

FOR TEACHER USE ONLY

Write and shade in the **Reason Code** if the student is absent for all test sessions. Please see list of reason codes and instructions enclosed.

Reason Code

Other:

Course Information

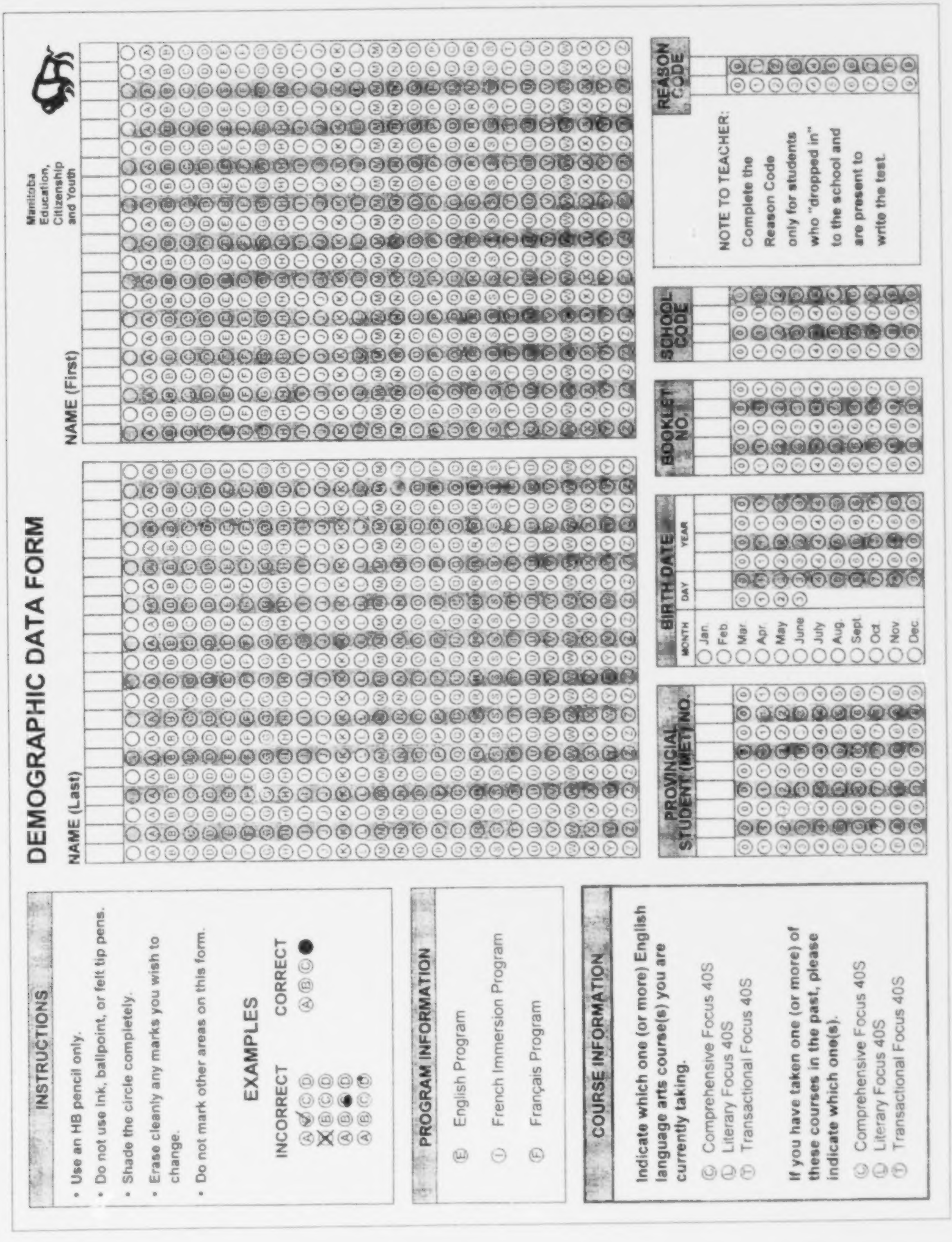
Indicate which one (or more) English language arts course(s) you are currently taking.

○ Comprehensive Focus 40S
○ Literary Focus 40S
○ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which ones.

○ Comprehensive Focus 40S
○ Literary Focus 40S
○ Transactional Focus 40S

Appendix 3: Sample Generic Demographic Data Form



Manitoba Education, Citizenship and Youth

DEMOGRAPHIC DATA FORM

NAME (Last)

NAME (First)

INSTRUCTIONS

- Use an HB pencil only.
- Do not use ink, ballpoint, or felt tip pens.
- Shade the circle completely.
- Erase cleanly any marks you wish to change.
- Do not mark other areas on this form.

EXAMPLES

INCORRECT

CORRECT

PROGRAM INFORMATION

Ⓔ English Program

Ⓘ French Immersion Program

Ⓕ Français Program

COURSE INFORMATION

Indicate which one (or more) English language arts course(s) you are currently taking.

Ⓒ Comprehensive Focus 40S
Ⓛ Literary Focus 40S
Ⓣ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which one(s).

Ⓒ Comprehensive Focus 40S
Ⓛ Literary Focus 40S
Ⓣ Transactional Focus 40S

PROVINCIAL STUDENT (MET) NO.

BIRTH DATE

MONTH

○ Jan.
○ Feb.
○ Mar.
○ Apr.
○ May
○ June
○ July
○ Aug.
○ Sept.
○ Oct.
○ Nov.
○ Dec.

DAY

YEAR

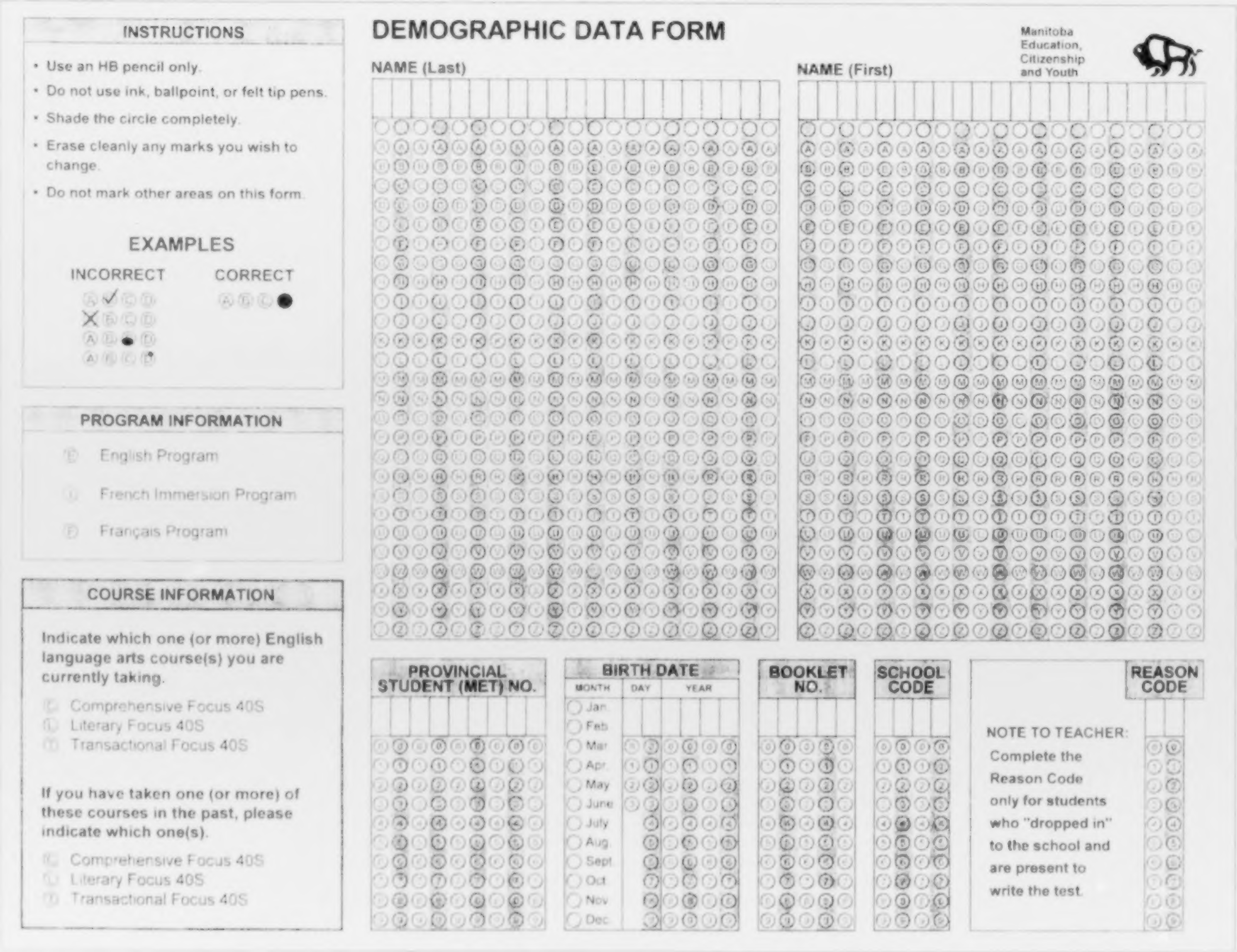
BOOKLET NO.

SCHOOL CODE

REASON CODE

NOTE TO TEACHER:
Complete the Reason Code only for students who "dropped in" to the school and are present to write the test.

Appendix 3: Sample Generic Demographic Data Form



INSTRUCTIONS

- Use an HB pencil only.
- Do not use ink, ballpoint, or felt tip pens.
- Shade the circle completely.
- Erase cleanly any marks you wish to change.
- Do not mark other areas on this form.

EXAMPLES

INCORRECT

CORRECT

PROGRAM INFORMATION

○ English Program

○ French Immersion Program

○ Français Program

COURSE INFORMATION

Indicate which one (or more) English language arts course(s) you are currently taking.

○ Comprehensive Focus 40S

○ Literary Focus 40S

○ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which one(s).

○ Comprehensive Focus 40S

○ Literary Focus 40S

○ Transactional Focus 40S

DEMOGRAPHIC DATA FORM

Manitoba
Education,
Citizenship
and Youth

NAME (Last)

NAME (First)

PROVINCIAL STUDENT (MET) NO.

BIRTH DATE

MONTH DAY YEAR

○ Jan
○ Feb
○ Mar
○ Apr
○ May
○ June
○ July
○ Aug
○ Sept
○ Oct
○ Nov
○ Dec

BOOKLET NO.

SCHOOL CODE

NOTE TO TEACHER:
Complete the
Reason Code
only for students
who "dropped in"
to the school and
are present to
write the test.

REASON CODE

Appendix 4: Sample Attendance Form

Page _____ of _____

School Number 9999 (9999)

Somewhere School
Somewhere Address
Somewhere MB R0R 0R0

ATTENDANCE FORM—JANUARY 2004

Senior 4 English Language Arts Standards Test

Booklet Number	Student Name (Please Print)	Program*	Student Attendance During Test Sessions				*Responding to Text* Submitted for Local Marking (check ✓)	*Process Booklet* Submitted for Local Marking (check ✓)
			Day 1	Day 2	Day 3	Day 4		
10001	Sandra Wong	E	✓	A^{M}	✓	✓	✓	✓
10002	Kevin Melnychuk	E	A^{M}	A^{M}	A^{M}	✓	✓	✓
10003	DAMAGED							
10004	Dallas Severn	I	✓	A	✓	✓	✓	✓
10005	Manuel Sousa	I	✓	✓	✓	✓	✓	✓
10006	Robert Smith	E	✓	✓	✓	✓	✓	✓
10007	Julie Curtis	I	A^{M}	A	✓	A	✓	
10008	Used with 10005 (damaged)							
10009	UNUSED							
10010	~~UNUSED~~ Used in another classroom							

Note: *For each session, record a "✓" for Present or an "A" for Absent.*
An "A^{M}" indicates a student was Absent and a make-up session was held later.

Mr. Jim Mederski

Supervising Teacher's Name *(please print)*

School Phone Number

Please retain a copy of this form for your records. You will need a copy of this form to link your locally marked test with a student's name.

*English (E), French Immersion (I), Français (F)

Appendix 5: List of Reason Codes to Record Changes in Standards Test Student Registration Numbers

(Please use these codes to complete the *Student Registration Update Form* and the *Demographic Data Form* before returning them to the Assessment and Evaluation Branch in January 2004.)

ABSENT	
01	arrived too late to write the test
02	did not write due to weather
03	family/personal reasons
04	medical/illness/accident
05	out-of-town activity (athletic/academic)
06	religious objections
07	student refused to write
08	unexcused
09	working
19	other (please specify)

WITHDRAWN	
22	dropped course
23	incarcerated/court
24	medical/illness/accident
25	family/personal reasons
26	poor attendance/progress
27	quit school
29	other (please specify)

INCOMPLETE	
40	continuing course/program next semester
41	no work completed
49	other (please specify)

ERRORS IN REGISTRATION	
20	changed program
21	deceased
50	already has credit
51	auditing the course
52	exchange student
53	registered twice
54	quarter system projected registration
55	registered in wrong grade
59	other (please specify)

EXEMPTIONS	
60	emotional/psychological condition or circumstances
61	"M" credit designation
62	"E" credit designation
63	"phase d'accueil—bloc intensif" designation
69	other (please specify)

DROP INS	
70	forgotten on original test registration
71	late registration to course
72	transferred in from another school/province/country
73	rewrite (not currently enrolled)
79	other (please specify)

MIGRANCY	
90	transferred to another school within the province
91	transferred to another school outside of the province
99	other (please specify)

For Department Use

Bundle # ______

Senior 4
English Language Arts
Standards Test

Process Booklet

January 2004

Manitoba

Building for the Future

For Local Marking Use

Marker #1

Marker #________

Team #_________

Marker #2

Marker #________

Team #_________

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Manitoba Education, Citizenship and Youth,
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5

Illusions

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Overview

You are beginning the Senior 4 English Language Arts Standards Test on the theme *Illusions*. The test provides texts and test activities for students in the Senior 4 Comprehensive Focus, Literary Focus, and Transactional Focus courses.

Test Activities

You will be involved in a variety of test activities over four days. The flow chart on the opposite page outlines the sequence of activities, the marks, and the time allocated for each activity.

All work is to be completed independently, except for the group discussion on Day 1.

Be aware that plagiarism constitutes fraud or theft and will result in a test score of zero. Plagiarism is defined as the presentation of someone else's ideas or writings as one's own.

Student Test Booklets

You will use two booklets for the test.

1. *Process Booklet*—You will have this booklet for all four test sessions. You may go forward or back to any section of this *Process Booklet* throughout the test process.

2. *Responding to Text*—You will have the *Responding to Text* booklet for the latter part of the Day 1 session only.

Tear-out Draft Paper is provided at the back of this test booklet and is to be used at the beginning of the Day 2 session for outlining and writing the first draft of your text. Extra Pages are available if you require them for any of the test activities.

All test materials must be submitted at the end of each session. No materials other than those listed below may be brought into the classroom.

Student Supplies

You will need a black or dark blue ink pen for responses that will be marked. HB pencil, eraser, and highlighter may be used for all other parts of the test. You may use an English dictionary, thesaurus, and grammar handbook during all test sessions. Computers, computer software, or electronic devices of any kind are **not** to be used.

Sequence of Activities

Day 1

3 hours

Exploring the Theme *Illusions*

- Activating Your Thoughts
- Reading and Viewing Texts
- Recording Ideas from Texts

60 minutes

- Clarifying Thoughts With Others—Group Discussion

20 minutes

Responding to Text 30 marks

Connecting Ideas 10 marks

Previewing the Writing Task

100 minutes

Submit all materials

Day 2

1 hour

Planning and Developing a Text

- Focusing the Task
- Planning 10 marks
- Outlining and Drafting

Submit all materials

Day 3

1 hour

Developing a Text (continued)

- Revising and Editing

Reflecting 10 marks

Submit all materials

Day 4

1 hour

Writing the Final Copy and Proofreading 40 marks

Submit all materials

←You may go forward or back to any section of this *Process Booklet* during the test process.→

Day 1

3 hours

Exploring the Theme *Illusions*		
• Activating Your Thoughts		60 minutes
• Reading and Viewing Texts		
• Recording Ideas from Texts		
• Clarifying Thoughts With Others—Group Discussion		20 minutes
Responding to Text	30 marks	100 minutes
Connecting Ideas	10 marks	
Previewing the Writing Task		

◄—You may go forward or back to any section of this booklet during the test process. —►

Exploring the Theme *Illusions*

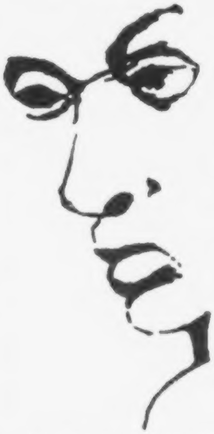
Activating Your Thoughts

You may wish to brainstorm a list of ideas, feelings, observations, and experiences to capture your present thoughts about illusions.

Reading and Viewing Texts

Read and view the following pages (6–21). While you read, you may wish to jot down in the margins any ideas, questions, comments, or reactions you have, and highlight sections that you find important or interesting. You will share your ideas with others later.

Can you trust this man?
The answer is written all
over his face.



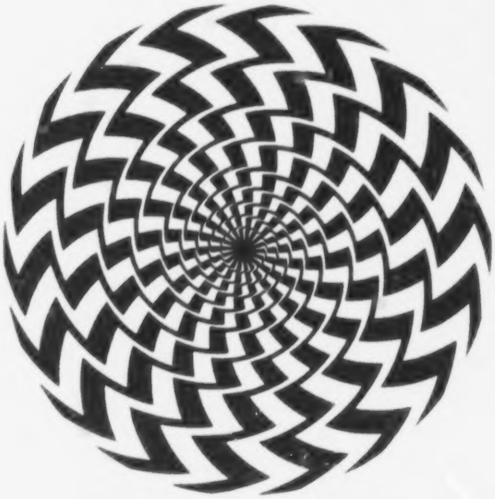
Paul Agule, *"Liar,"* 1987

We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

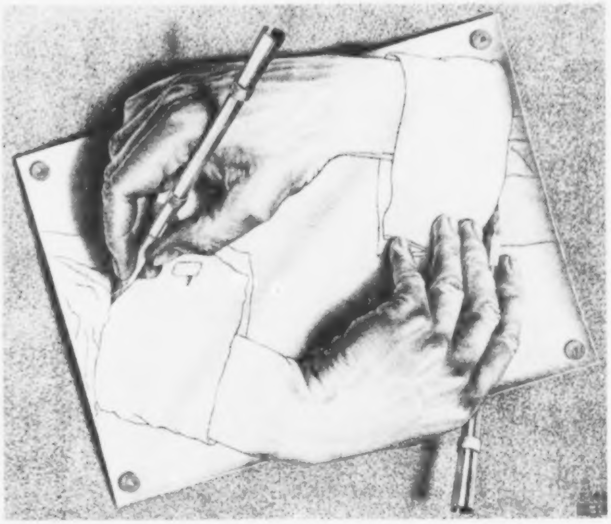
William Shakespeare, *The Tempest* (IV, I, 156-158), 1611

We live in a fantasy world, a world of illusion.
The great task in life is to find reality.

Iris Murdoch, 1983



Nicholas Wade, *Spiral or Circle*, 1982



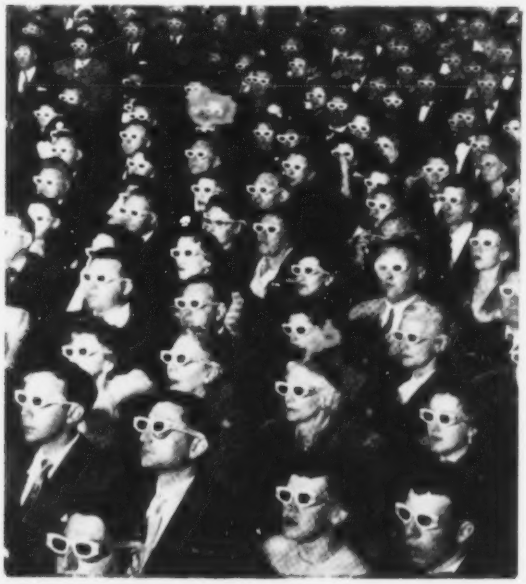
M.C. Escher, *Drawing Hands*, 1975

Of all the illusions that beset mankind
none is quite so curious as [the] tendency
to suppose that we are mentally and
morally superior to those who differ from
us in opinion.

Elbert Hubbard (1856-1915)

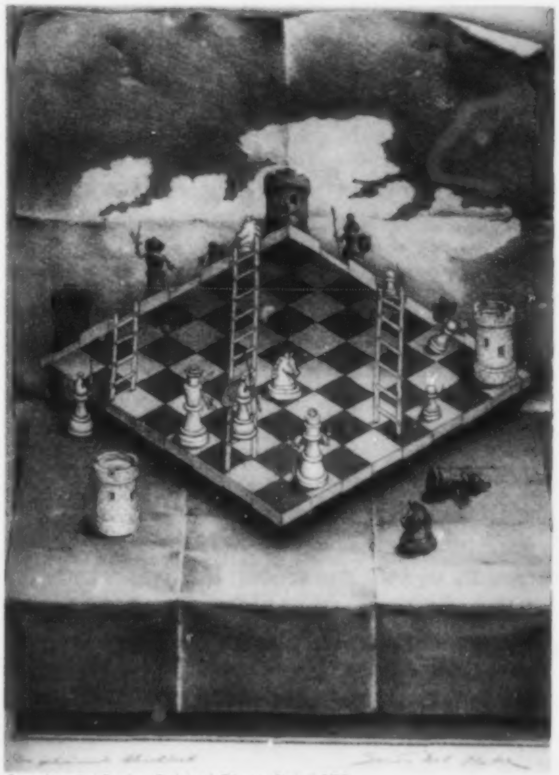
In my youth I had illusions. I got rid of them fast.

Napoleon, Deathbed statement, April 17, 1821



In a 3-D movie, polaroid lenses in the glasses kept the left eye from seeing exactly what the right eye saw. Thus a lion in *Bwana Devil* could seem to leap out of the screen in three full dimensions.

J.R. Eyerman, *3-D Movies*, 1952



Sandro del Prete, *Folded Chess Set*, 1975

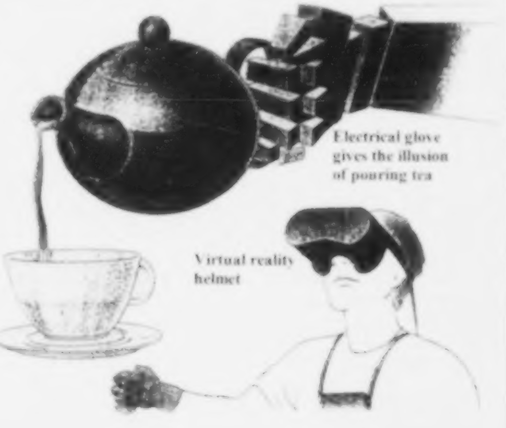
If you ever do a survey, you'll find that people prefer illusion to reality, ten to one. Twenty, even.

Judith Guest, *Ordinary People*, 1976

The inner mask is a dramatic human face. The outer face of the mask is surrounded by mythical fish. When the strings are pulled, the mask will open and an inner face will be revealed.

VIRTUAL REALITY

Graphics programs are now so sophisticated that computers can interact with people to create "virtual reality." The computer generates sounds and images, creating a "landscape," heard and seen inside a special helmet. The effect is to construct a seemingly real world that the person feels a part of. The possibilities for entertainment and education are endless.


Electrical glove gives the illusion of pouring tea
Virtual reality helmet

TRICKS AND TRIGGERS

Jonni Kincher

In the 1950's, marketers began doing in-depth interviews to discover what makes consumers tick. They found out that people act and react to certain carefully selected images.

For example, people will buy "beauty" more willingly than "soap," "health" instead of "oranges," and "prestige" instead of "cars." Marketers realized that they could use people's weaknesses to sell products, if they positioned their products as "cures" for people's emotional problems and needs.

Then marketers started researching colors and package designs to learn what would attract buyers. One experiment offered the same detergent in three boxes. The first box was mostly yellow, the second box was mostly blue, and the third was blue with splashes of yellow. People who used the detergents reported that the detergent in the yellow box was "too strong," the detergent in the blue box was "too weak," and the detergent in the blue and yellow box was "wonderful."

In another experiment, a store offered two of the same product for 29 cents instead of the normal price of 14 cents each. Sales went up.

The more the new marketing techniques were used, the more people wanted to buy, buy, buy! The next thing researchers learned was how to trigger responses—ways to make consumers slap their money down on the counter instead of thinking about their purchases.

For instance, the word "because" triggers an "agreement response." Ellen J. Langer, a social psychologist at Harvard, approached people waiting in line to use a copy machine. "Excuse me," she said, "I have five pages. May I use the Xerox machine because I'm in a rush?" Ninety-four percent of the people she asked let her move ahead of them in line. But when she said "Excuse me, I have five pages. May I use the Xerox machine?" only 60 percent let her go ahead in line.

Then Langer tried saying "Excuse me, I have five pages. May I use the Xerox machine because I have to make some copies?" Read the previous sentence again. Did she give a legitimate reason for wanting to go ahead in line? No. She just stuck the word "because" in the sentence. Yet this worked just as well as "I'm in a rush"—a genuine reason. The magic word was "because."

"You. A millionaire. Ten times over. Just weeks from now. Sound good?"

–Pitchman Ed McMahon,
Publishers Clearinghouse
Sweepstakes TV ad

"Ambitious aims? Of course. Easy to do? Far from it."

–President George Bush

Want attention? Questions work. So do short sentences. Ed McMahon knows.* Politicians know. Now you know, too. Or would you be more likely to pay attention to a longer, more complete statement like this one, describing language patterns used by advertisers and politicians to get your money or your vote?

Questions force you to pay attention because you're conditioned to respond. (Right? What do you think? Do you agree? Why do you agree?) Short sentences work because they are frequently used when someone is giving you vital information ("Fire!" "Look out!" "Help!" "Get out!").

"I do not read advertisements—I would spend all my time wanting things."

–The Archbishop of Canterbury

Like words, situations can be triggers. For example, if you're choosing between two similar products and you don't know the actual value of the item, a higher price tag will trigger the idea of "quality" in your mind. Because you were probably raised to believe that you get what you pay for, you may be more likely to buy something if the price is raised than if the price is lowered.

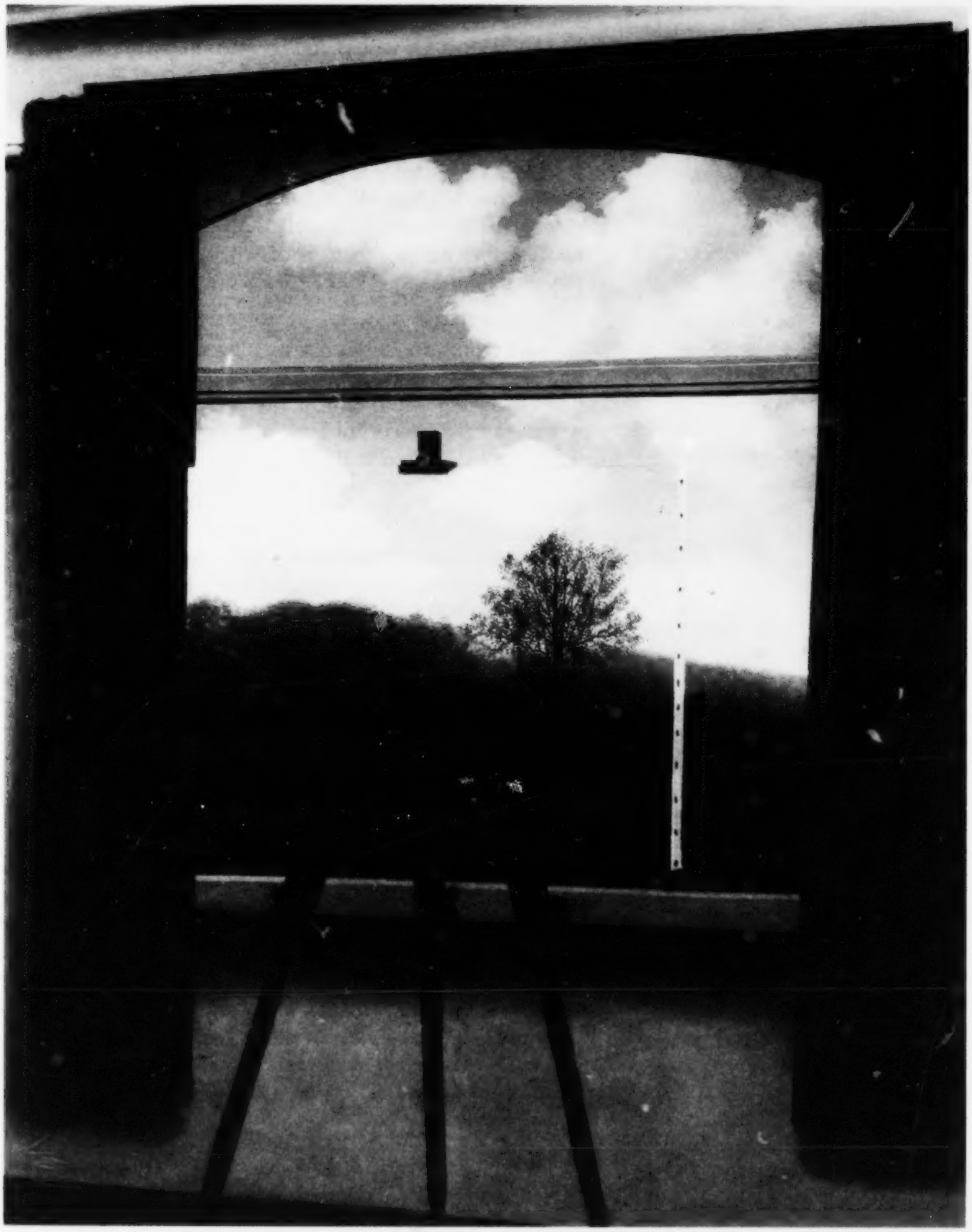
Smart salespeople know that when you're presented with two choices, you'll compare them, and the comparison will automatically trigger certain responses in you. For instance, if you're shopping for gloves and a new coat, a savvy clerk will know to sell you the coat first, because even a very expensive pair of gloves will seem less expensive by comparison.

If you're shopping for a house, realtors may show you very run-down houses first. Then, when they take you to the house they want you to buy, it will look that much more terrific.

Of course, all of these triggers will be useless on you now. Or will they?

---

* Ed McMahon. Former sidekick for Johnny Carson on TV's *Tonight* show. Host of *Star Search*. Also spokesman for Publisher's Clearinghouse sweepstakes. Sells magazines. Comes in the mail. Big envelope. Stickers inside. Ask your parents.

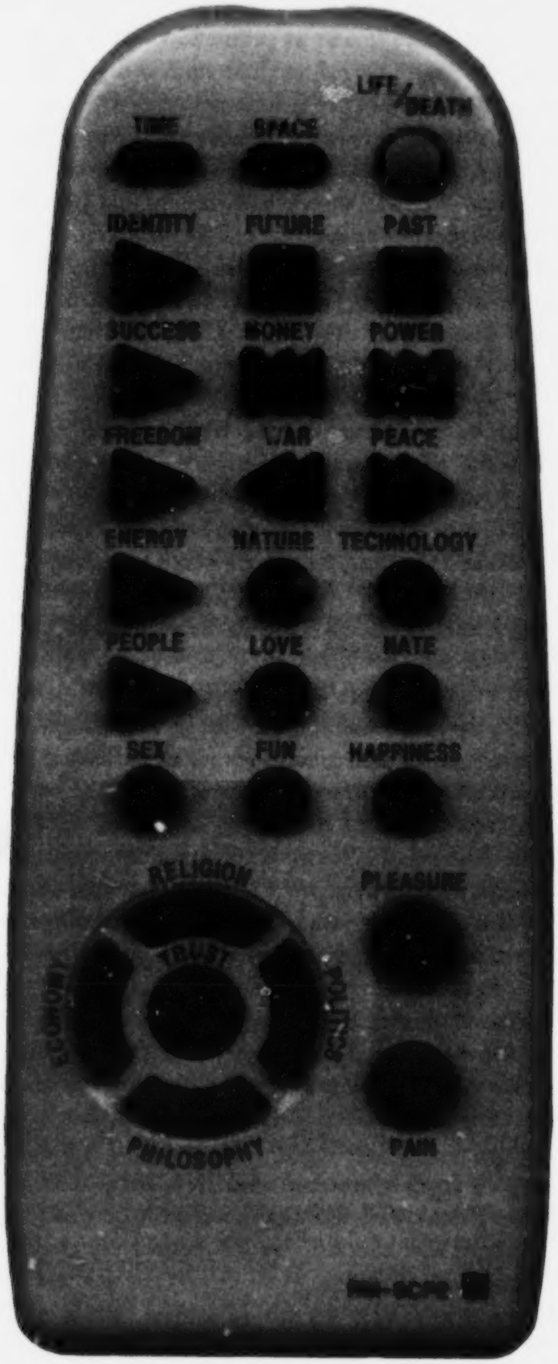


René Magritte, *La condition humaine* (The Human Condition), Oil on canvas, 1934.

Just a Click Away

Remote dreams of complete control

Object by Nebojsa Seric-Soba • Black Book


TIME
SPACE
LIFE/DEATH
IDENTITY
FUTURE
PAST
SUCCESS
MONEY
POWER
FREEDOM
WAR
PEACE
ENERGY
NATURE
TECHNOLOGY
PEOPLE
LOVE
HATE
SEX
FUN
HAPPINESS
RELIGION
TRUST
ECONOMY
POLITICS
PHILOSOPHY
PLEASURE
PAIN

JANUS

Ann Beattie

The bowl was perfect. Perhaps it was not what you'd select if you faced a shelf of bowls, and not the sort of thing that would inevitably attract a lot of attention at a crafts fair, yet it had real presence. It was as predictably admired as a mutt who has no reason to suspect he might be funny. Just such a dog, in fact, was often brought out (and in) along with the bowl.

Andrea was a real-estate agent, and when she thought that some prospective buyers might be dog lovers, she would drop off her dog at the same time she placed the bowl in the house that was up for sale. She would put a dish of water in the kitchen for Mondo, take his squeaking plastic frog out of her purse and drop it on the floor. He would pounce delightedly, just as he did every day at home, batting around his favorite toy. The bowl usually sat on a coffee table, though recently she had displayed it on top of a pine blanket chest and on a lacquered table. It was once placed on a cherry table beneath a Bonnard still life, where it held its own.

Everyone who has purchased a house or who has wanted to sell a house must be familiar with some of the tricks used to convince a buyer that the house is quite special: a fire in the fireplace in early evening; jonquils in a pitcher on the kitchen counter, where no one ordinarily has space to put flowers; perhaps the slight aroma of spring, made by a single drop of scent vaporizing from a lamp bulb.

The wonderful thing about the bowl, Andrea thought, was that it was both subtle and noticeable—a paradox of a bowl. Its glaze was the color of cream and seemed to glow no matter what light it was placed in. There were a few bits of color in it—tiny geometric flashes—and some of these were tinged with flecks of silver. They were as mysterious as cells seen under a microscope; it was difficult not to study them, because they shimmered, flashing for a split second, and then resumed their shape. Something about the colors and their random placement suggested motion. People who liked country furniture always commented on the bowl, but then it turned out that people who felt comfortable with Biedermeier loved it just as much. But the bowl was not at all ostentatious, or even so noticeable that anyone would suspect that it had been put in place deliberately. They might notice the height of the ceiling on first entering a room, and only when their eye moved down from that, or away from the refraction of sunlight on a pale wall, would they see the bowl. Then they would go immediately to it and comment. Yet they always faltered when they tried to say something. Perhaps it was because they were in the house for a serious reason, not to notice some object.

Once Andrea got a call from a woman who had not put in an offer on a house she had shown her. That bowl, she said—would it be possible to find out where the owners had bought that beautiful bowl? Andrea pretended that she did not know what the woman was referring to. A bowl, somewhere in the house? Oh, on a table under the window. Yes, she would ask, of course. She let a couple of days pass, then called back to say that the bowl had been a present and the people did not know where it had been purchased.

When the bowl was not being taken from house to house, it sat on Andrea's coffee table at home. She didn't keep it carefully wrapped (although she transported it that way, in a box); she kept it on the table, because she liked to see it. It was large enough so that it didn't seem fragile or particularly vulnerable if anyone sideswiped the table or Mondo blundered into it at play. She had asked her husband to please not drop his house key in it. It was meant to be empty.

When her husband first noticed the bowl, he had peered into it and smiled briefly. He always urged her to buy things she liked. In recent years, both of them had acquired many things to make up for all the lean years when they were graduate students, but now that they had been comfortable for quite a while, the pleasure of new possessions dwindled. Her husband had pronounced the bowl "pretty," and he had turned away without picking it up to examine it. He had no more interest in the bowl than she had in his new Leica.*

She was sure that the bowl brought her luck. Bids were often put in on houses where she had displayed the bowl. Sometimes the owners, who were always asked to be away or to step outside when the house was being shown, didn't even know that the bowl had been in their house. Once—she could not imagine how—she left it behind, and then she was so afraid that something might have happened to it that she rushed back to the house and sighed with relief when the woman owner opened the door. The bowl, Andrea explained—she had purchased a bowl and set it on the chest for safekeeping while she toured the house with the prospective buyers, and she . . . She felt like rushing past the frowning woman and seizing her bowl. The owner stepped aside, and it was only when Andrea ran to the chest that the lady glanced at her a little strangely. In the few seconds before Andrea picked up the bowl, she realized that the owner must have just seen that it had been perfectly placed, that the sunlight struck the bluer part of it. Her pitcher had been moved to the far side of the chest, and the bowl predominated. All the way home, Andrea wondered how she could have left the bowl behind. It was like leaving a friend at an outing—just walking off. Sometimes there were stories in the paper about families forgetting a child somewhere and driving to the next city. Andrea had only gone a mile down the road before she remembered.

In time, she dreamed of the bowl. Twice, in a waking dream—early in the morning, between sleep and a last nap before rising—she had a clear vision of it. It came into sharp focus and startled her for a moment—the same bowl she looked at every day.

She had a very profitable year selling real estate. Word spread, and she had more clients than she felt comfortable with. She had the foolish thought that if only the bowl were an animate object she could thank it. There were times when she wanted to talk to her husband about the bowl. He was a stockbroker, and sometimes told people that he was fortunate to be married to a woman who had such a fine aesthetic sense and yet could also function in the real world. They were a lot alike, really—they had agreed on that. They were both quiet people—reflective, slow to make value judgments, but almost intractable once they had come to a conclusion. They both liked details, but while ironies attracted her, he was more impatient and dismissive when matters became many sided or unclear. They both knew this, and it was the kind of thing they could talk about when they were alone in the car together, coming home from a party or after a weekend with friends. But she never talked to him about the bowl. When they were at dinner, exchanging their news of the day, or while they lay in bed at night listening to the stereo and murmuring sleepy disconnections, she was often tempted to come right out and say that she thought that the bowl in the living room, the cream-colored bowl, was responsible for her success. But she didn't say it. She couldn't begin to explain it. Sometimes in the morning, she would look at him and feel guilty that she had such a constant secret.

---

* *A brand of still camera used by professional photographers.*

Could it be that she had some deeper connection with the bowl—a relationship of some kind? She corrected her thinking: How could she imagine such a thing, when she was a human being and it was a bowl? It was ridiculous. Just think of how people lived together and loved each other. . . . But was that always so clear, always a relationship? She was confused by these thoughts, but they remained in her mind. There was something within her now, something real, that she never talked about.

The bowl was a mystery, even to her. It was frustrating, because her involvement with the bowl contained a steady sense of unrequited good fortune; it would have been easier to respond if some sort of demand were made in return. But that only happened in fairy tales. The bowl was just a bowl. She did not believe that for one second. What she believed was that it was something she loved.

In the past, she had sometimes talked to her husband about a new property she was about to buy or sell—confiding some clever strategy she had devised to persuade owners who seemed ready to sell. Now she stopped doing that, for all her strategies involved the bowl. She became more deliberate with the bowl, and more possessive. She put it in houses only when no one was there, and removed it when she left the house. Instead of just moving a pitcher or a dish, she would remove all the other objects from a table. She had to force herself to handle them carefully, because she didn't really care about them. She just wanted them out of sight.

She wondered how the situation would end. As with a lover, there was no exact scenario of how matters would come to a close. Anxiety became the operative force. It would be irrelevant if the lover rushed into someone else's arms, or wrote her a note and departed to another city. The horror was the possibility of the disappearance. That was what mattered.

She would get up at night and look at the bowl. It never occurred to her that she might break it. She washed and dried it without anxiety, and she moved it often, from coffee table to mahogany corner table or wherever, without fearing an accident. It was clear that she would not be the one who would do anything to the bowl. The bowl was only handled by her, set safely on one surface or another; it was not very likely that anyone would break it. A bowl was a poor conductor of electricity: it would not be hit by lightning. Yet the idea of damage persisted. She did not think beyond that—to what her life would be without the bowl. She only continued to fear that some accident would happen. Why not, in a world where people set plants where they did not belong, so that visitors touring a house would be fooled into thinking that dark corners got sunlight—a world full of tricks?

She had first seen the bowl several years earlier, at a crafts fair she had visited half in secret, with her lover. He had urged her to buy the bowl. She didn't *need* any more things, she told him. But she had been drawn to the bowl, and they had lingered near it. Then she went on to the next booth, and he came up behind her, tapping the rim against her shoulder as she ran her fingers over a wood carving. "You're still insisting that I buy that?" she said. "No," he said. "I bought it for you." He had bought her other things before this—things she liked more, at first—the child's ebony-and-turquoise ring that fitted her little finger; the wooden box, long and thin, beautifully dovetailed, that she used to hold paper clips; the soft gray sweater with a pouch pocket. It was his idea that when he could not be there to hold her hand she could hold her own—clasp her hands inside the lone pocket that stretched across the front. But in time she became more attached to the bowl than to any of his other presents. She tried to talk herself out of it. She owned other things that were more striking or valuable. It wasn't an object whose beauty jumped out at you; a lot of people must have passed it by before the two of them saw it that day.

Her lover had said that she was always too slow to know what she really loved. Why continue with her life the way it was? Why be two-faced, he asked her. He had made the first move toward her. When she would not decide in his favor, would not change her life and come to him, he asked her what made her think she could have it both ways. And then he made the last move and left. It was a decision meant to break her will, to shatter her intransigent ideas about honoring previous commitments.

Time passed. Alone in the living room at night, she often looked at the bowl sitting on the table, still and safe, unilluminated. In its way, it was perfect: the world cut in half, deep and smoothly empty. Near the rim, even in dim light, the eye moved toward one small flash of blue, a vanishing point on the horizon.

* * *

Janus

Ja-nus. Roman mythology. The god of gates and doors, and beginnings and endings, represented as having two faces, one looking forward and the other looking backward.

The worship of Janus dated back to the earliest years of Rome. The city had many freestanding ceremonial gateways called *jani,* used for symbolically auspicious entrances or exits. The most famous was the Janus Geminus, whose double doors were left open in time of war and closed when Rome was at peace. The month of January is named after the god Janus.

A KITE IS A VICTIM

Leonard Cohen

A kite is a victim you are sure of.
You love it because it pulls
gentle enough to call you master,
strong enough to call you fool;
because it lives
like a desperate trained falcon
in the high sweet air,
and you can always haul it down
to tame it in your drawer.

A kite is a fish you have already caught
in a pool where no fish come,
so you play him carefully and long,
and hope he won't give up,
or the wind die down.

A kite is the last poem you've written,
so you give it to the wind,
but you don't let it go
until someone finds you
something else to do.

A kite is a contract of glory
that must be made with the sun,
so you make friends with the field
the river and the wind,
then you pray the whole cold night before,
under the travelling cordless moon,
to make you worthy and lyric and pure.

Both Sides Now

Lyrics by Joni Mitchell

Rows and flows of angel hair
And ice cream castles in the air
And feather canyons ev'rywhere
I've looked at clouds that way

But now they only block the sun
They rain and snow on ev'ryone
So many things I would have done
But clouds got in my way

I've looked at clouds from both sides now
From up and down, and still somehow
It's cloud illusions I recall
I really don't know clouds at all

Moons and Junes and Ferris wheels
The dizzy dancing way you feel
As ev'ry fairy tale comes real
I've looked at love that way

But now it's just another show
You leave 'em laughing when you go
And if you care, don't let them know
Don't give yourself away

I've looked at love from both sides now
From give and take, and still somehow
It's love's illusions I recall
I really don't know love at all

Tears and fears and feeling proud
To say "I love you" right out loud
Dreams and schemes and circus crowds
I've looked at life that way

But now old friends are acting strange
They shake their heads, they say I've changed
Well something's lost, but something's gained
In living ev'ry day

I've looked at life from both sides now
From win and lose and still somehow
It's life's illusions I recall
I really don't know life at all

I've looked at life from both sides now
From up and down, and still somehow
It's life's illusions I recall
I really don't know life at all

An excerpt from

Masks of Oka

Martin Dunn

. . . Do we use masks to hide ourselves from others, or do we use them so people will have no doubt who we are? In a bank full of customers, how can you tell the bank robbers from the customers? It's easy. The bad guys are wearing masks. But what if the bank, and its customers, are part of a dictatorial regime of drug dealers that are using the money to oppress and enslave the people, and the bank robbers are freedom fighters who want to end that regime. Suddenly the guys with the masks are the good guys.

Obviously, the idea of "mask" is not as simple as it first appears, even though the impact of "mask" in a given situation is usually quite direct and unmistakable. Most cultures, and most certainly Aboriginal cultures in North America, use masks in ritual or ceremonial contexts. Those masks enable everyday individuals (familiar to others in the group) to become fantastic and powerful spiritual beings in the context of the traditions of any particular ceremony. Are these people "hiding" behind the masks? Or are they using the mask to reveal or embody a traditional or spiritual power of teaching?

In Euro-Canadian culture the overt use of masks is confined to theatre, to Halloween or costume parties, or to criminal behaviour and most often has the idea of "disguise" or hiding. At a psychological level Euro-Canadians, particularly men, are taught to "hide" their true feelings behind a mask of indifference or objectivity. This internalization of the mask then becomes a technique by which we communicate who we are, or at least, who we want others to think we are. These others, in turn, learn to expect to see certain kinds of masks on certain individuals in certain situations. In effect then our very personalities can be described as a kind of mask we present to the world.

In a functional sense, the "mask" becomes the image of whatever role we happen to be taking or "playing" at any given time in our lives. The roles of father, mother, lover, boss, employee, teacher, athlete, etc., each have a kind of "mask" associated with them, that others learn to recognize and react to in predictable ways. By the same token, we, and others, can react very negatively—even violently—when somebody unexpectedly changes their "mask" or refuses to present the mask we expect them to wear. In this situation a particular mask can become, on the one hand, a stereotype, or a kind of psychological prison, and on the other, a technique for announcing to others that we have changed our role . . .

FOLK-LORE AND FABLE

THE DOG AND THE SHADOW

It happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and saw his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water and was never seen more.

"BEWARE LEST YOU LOSE THE SUBSTANCE BY GRASPING AT THE SHADOW."

The Grand Illusion

by Robert Fulford

Robert Fulford is a Toronto author, journalist, broadcaster, and editor. He writes a weekly column for The National Post and is a frequent contributor to Toronto Life, Canadian Art, and CBC radio and television. The following text is an excerpt from an article published in The Broadview Reader.

There is something slightly inhuman and robotic about the reporters who deliver the news to us on television. As a class they do not represent humanity. TV news people are never ugly. They are never old and seldom middle-aged. They are rarely overweight or bald and they do not wear striking or ungainly clothing. They are never unhappy or ill at ease. They are, without exception, middle class: no national TV reporter speaks with a regional or working-class accent, or for that matter a Rosedale honk or a Westmount whine. Whatever eccentricities they may have are suppressed. They are chosen not to reflect the audience but to reflect the way producers believe—perhaps with good reason—that we want to see our society represented. They appear to be picked as carefully as actors in a play—except that directors of plays often look for striking or anomalous characteristics and TV news producers never do.

Illusion of Space

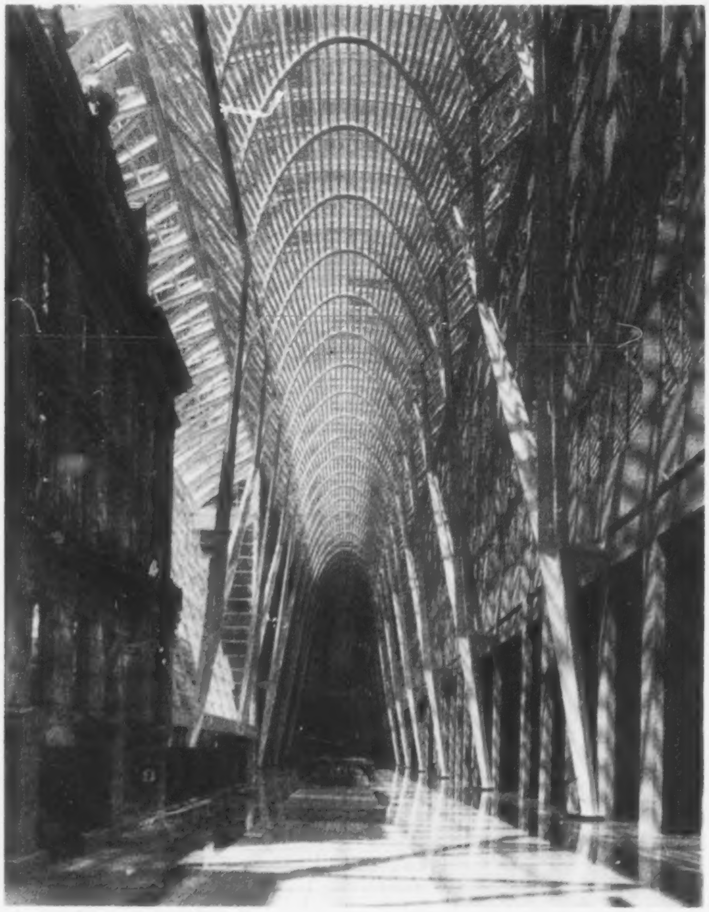
David Lauer and Stephen Pentak

INTRODUCTION

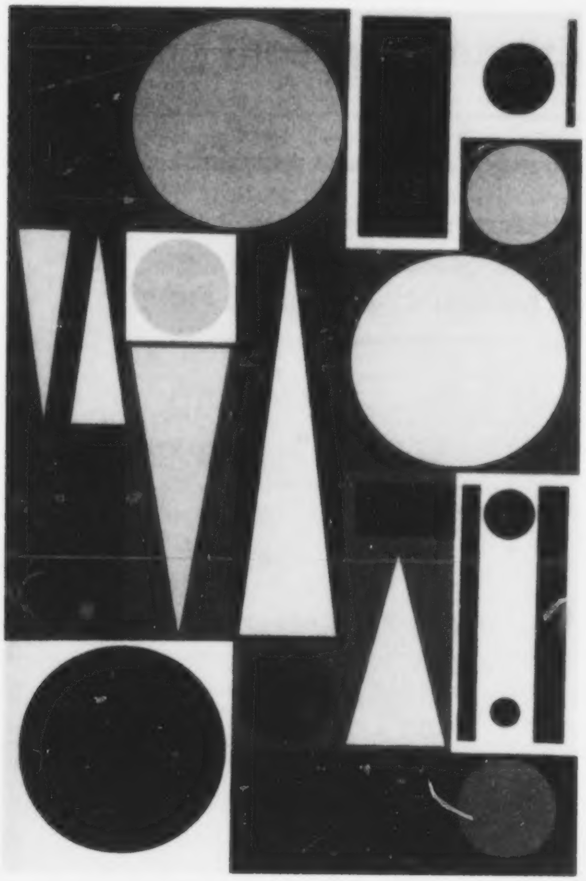
Several art forms are three-dimensional and therefore occupy space: ceramics, jewelry and metalwork, weaving, and sculpture, to name a few. In traditional sculpture or in a purely abstract pattern of forms it is important for us to move about and enjoy the changing spatial patterns from various angles. Architecture, of course, is an art form mainly preoccupied with the enclosure of three-dimensional space. A photograph of architecture such as that of the interior court of BCE Place in Toronto **(A)** can only hint at the spectacular feeling of space and volume we experience when actually in the area.

In two-dimensional art forms, such as drawings, paintings, and prints, the artist often wants to convey a feeling of space or depth. Here space is an illusion, for the images rendered on paper, canvas, or board are essentially flat.

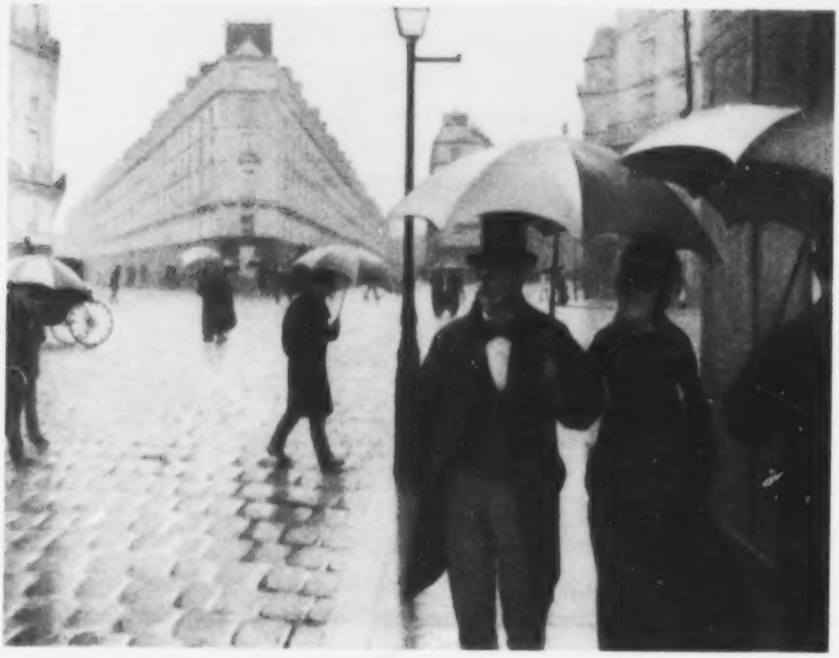
This illusion of space is an option for the artist. The painting in **B**, by Auguste Herbin, is a dynamic pattern of shapes that remain flat on the **picture plane,** the frontal plane of the painting. Nothing encourages us to see "back" into the composition. On the other hand, Gustave Caillebotte's painting **(C)** pierces the picture plane. We are encouraged to forget that a painting is merely a flat piece of canvas. Instead, we are almost standing with the figures in the painting, and our eyes are led to the distant buildings across the plaza and down the streets that radiate from the intersection. Caillebotte's images suggest three-dimensional forms in a real space. The picture plane no longer exists as a plane, but becomes a window into a simulated three-dimensional world created by the artist. A very convincing illusion is created. Artists throughout the centuries have studied this problem of presenting a visual illusion of space and depth.



A The Galleria, BCE Place, Toronto.



B Auguste Herbin. *Composition on the Word "Vie,"* 2. 1950. Oil on canvas, 57½ × 38¼" (145.8 × 97.1 cm). The Museum of Modern Art, New York (The Sidney and Harriet Janis Collection).



C Gustave Caillebotte, *Rue de Paris; Temps de Pluie*. 1876–77. Oil on canvas, 83½ × 108¾" (212.2 × 276.2 cm). The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Fund Collection).

Recording Ideas from Texts

Now that you have read and viewed the texts, you may wish to record your own responses or ideas about illusions on this page.

Consider including important questions you might ask, as well as quotations, connections, comments, or drawings you may wish to share with others during your group discussion.

Clarifying Thoughts With Others

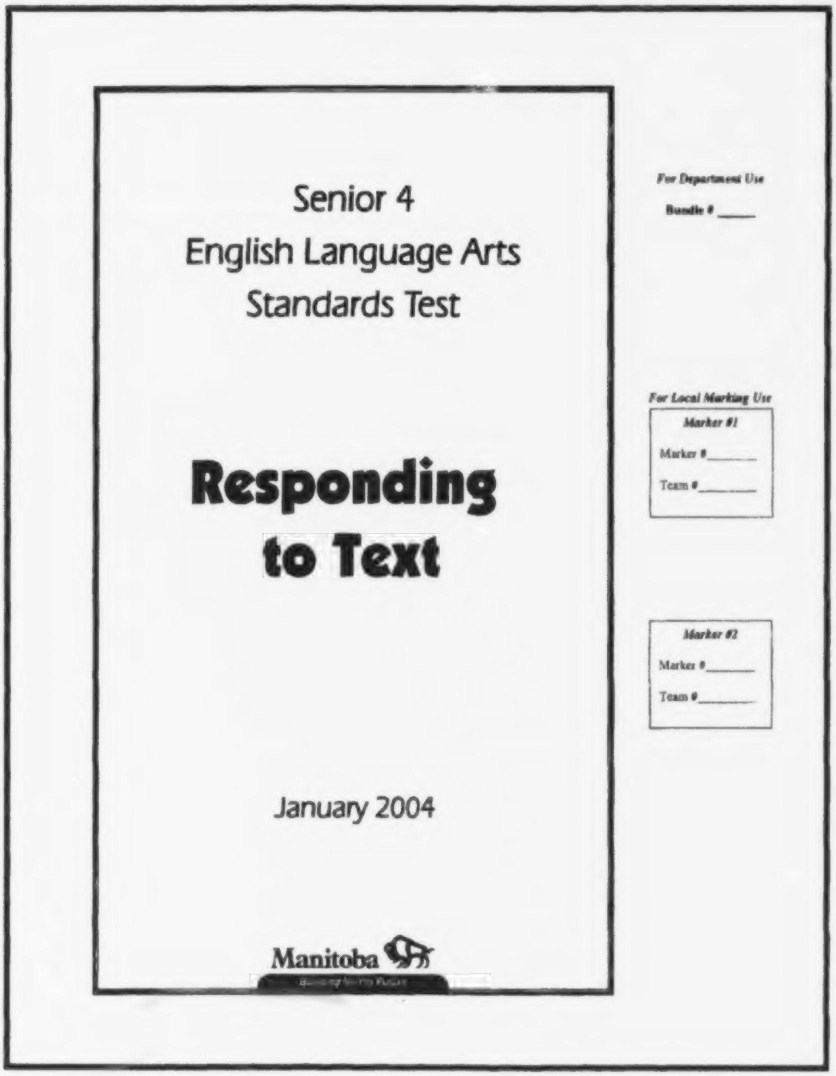
In small groups, share your ideas, responses, or questions about the theme *Illusions*.

You may wish to record interesting quotations, insights, perceptions, highlights, or questions that your group generates during your discussion.

Responding to Text

30 marks

For this activity, you require the *Responding to Text* booklet and the written and visual texts in this *Process Booklet* (pages 6–21). You will have the *Responding to Text* booklet for today only.



Senior 4
English Language Arts
Standards Test

Responding to Text

January 2004

Manitoba

For Department Use
Bundle # _____

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Marker #1
Marker # ______
Team # ______

Marker #2
Marker # ______
Team # ______

Connecting Ideas

1. Consider your initial thoughts, the visual and printed texts, and the group discussion and explain whether or not your ideas about illusions have changed. **5 marks**

107

2. Do the texts you have read and viewed in this booklet create a balance of perspectives on illusions? Explain.

5 marks

108

Writing Task

Writing Task:

Consider your previous experiences and those you have encountered through the test activities. Plan and develop an original written text that communicates your understanding and/or appreciation of illusions.

Your written text is worth 40% of your test mark. Be certain that your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

Your text will be assessed on:

- the selection and development of ideas and information
- the selection and use of organizational structures, techniques, and transitions
- the effective choice and use of language
- the appropriate use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation)

Determine:

- the central idea
- the purpose
- the audience (must be public)
- the context
- the form

Choose your own written form, or select or adapt one of the following:

- story
- parable/fable/legend
- speech
- editorial
- letter
- eulogy
- script
- article (e.g., magazine, newspaper, journal)
- monologue
- memoir
- persuasive essay
- proposal

←You may go forward or back to any section of this booklet during the test process.→

DAY 2

1 hour

Planning and Developing a Text

- Focusing the Task
- Planning
- Outlining and Drafting

10 marks

←You may go forward or back to any section of this booklet during the test process.→

Planning and Developing a Text

Focusing the Task

You have gathered many thoughts, questions, and ideas about illusions and you may already have focused on an idea for your written text. However, you **may** still want to use the space below to generate more ideas for your text by using any strategy with which you are familiar. Examples of strategies for generating ideas include mapping, free writing, clustering, outlining, and webbing.

Planning

1. In planning your text, complete the chart below. ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 27.*** Provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

109

Form

Identify your written form.

- ☐ story
- ☐ parable/fable/legend
- ☐ speech
- ☐ editorial
- ☐ letter
- ☐ eulogy
- ☐ script
- ☐ article (e.g., magazine, newspaper, journal)
- ☐ monologue
- ☐ memoir
- ☐ persuasive essay
- ☐ proposal
- ☐ other

(please specify)

Purpose

Central Idea

Audience
(must be public)

Context

2. Identify **one** of the following writing variables: purpose, audience, or context. Explain how the **form** that you plan to use will be effective for the writing variable you identified.

5 marks

110

Outlining and Drafting

When outlining and drafting your text, use only the tear-out Draft Paper provided at the end of this booklet. Extra Pages are available if you require them. At the end of each session, place all Draft Paper inside the front cover of this booklet.

Be certain that your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

←You may go forward or back to any section of this booklet during the test process. →

DAY 3

1 hour

Developing a Text (continued)

- Revising and Editing

Reflecting

10 marks

Checklist for Revising and Editing

Before writing the final copy of your text, consider your purpose, audience, and context as you revise and edit for the following:

☐ Is your text of sufficient length to communicate and support your central idea clearly and effectively?

☐ Are the organizational structures, techniques, and transitions you used effective?

☐ Are your language choices and use of language effective?

☐ Is your use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation) appropriate?

◄You may go forward or back to any section of this booklet during the test process.►

Reflecting

1. Reflect on the text you have drafted for the writing task. Explain how your content is appropriate for your audience.

5 marks

111

2. Analyze whether or not the text you have drafted on illusions reflects the society in which you live.

5 marks

112

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central Idea:

Purpose:

Audience:

Context:

Form:

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 ma

113
114
115
116

Title:

7

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Acknowledgements

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Page 15 (bottom). Janus, URL: http://concise.britannica.com/eb/article?eu=44335 (September 4, 2003), per the Pan Canadian Copyright Agreement.

The following title has not been documented because we were unable to reach the party that holds copyright:

Mitchell, Joni. "Both Sides Now." (1969).

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For Department Use

Bundle # ______

Senior 4
English Language Arts
Standards Test

Responding to Text

January 2004

For Local Marking Use

Marker #1

Marker #________

Team #_________

Marker #2

Marker #________

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Manitoba

Building for the Future

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Instructions

You have been exploring the theme *Illusions*. You thought about what you already know and recorded new ideas. You also shared ideas with others. Now you will respond to questions in this *Responding to Text* booklet.

1. Read each question carefully and provide a clear and thorough response. Answer the questions on your own.

2. Record all your answers directly in this booklet.

   If you require more space to write your responses, use only the Extra Pages available from the supervising teacher. If using Extra Pages:

   - indicate that you have done so at the end of the question,
   - **include** your **booklet number** and **question number** on each Extra Page, and
   - staple each page into this booklet at the appropriate question.

Points To Remember:

- Before beginning to write in this booklet, check to see that the booklet number on the top right hand corner of the cover matches that on your *Process Booklet*.
- You may use an English dictionary, a thesaurus, and a grammar handbook at any time during the standards test. However, no bilingual dictionaries or other outside material of any type may be brought into any test session, nor may any test-related materials be taken from the test room.
- Computers, computer programs, or electronic devices of any kind are **not** allowed.
- **You will have this booklet only until the end of today's session.**

Tricks and Triggers

1. What idea(s) about marketing techniques in the article, "Tricks and Triggers", had the most impact on you? Explain the reason for your choice(s). **5 marks** 101

La condition humaine (The Human Condition)

2. Explain how one of the visual features helps you interpret René Magritte's *La condition humaine*.

5 marks

102

Just a Click Away

3. What do you think Nebojsa Seric-Soba is attempting to convey in *Just a Click Away*? Support your position by making reference to the object. 5 marks

103

Janus

4. *Ja-nus*. Roman mythology. The god of gates and doors, and beginnings and endings, represented as having two faces, one looking forward and the other looking backward.

5 marks

104

Given the above definition, explain why the author may have selected this title for her short story.

Janus

5. Analyze a connection between the bowl and Andrea's life in the story, "Janus". 5 marks

105

A Kite is a Victim

6. Suggest another metaphor that Cohen might have used. Explain how your metaphor is consistent with the poem.

5 marks

106

Senior 4
English Language Arts
Standards Test

Student Exemplars and Rationales

Use in conjunction with
Scoring Rubrics

January 2004

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Student Exemplars and Rationales for the *Responding to Text* Booklet

Use in conjunction with
Scoring Rubrics

Tricks and Triggers

Responding to Text 1: What idea(s) about marketing techniques in the article, "Tricks and Triggers", had the most impact on you? Explain the reason for your choice(s).

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
The idea that had the most impact on me was the picture of the remote control with the different buttons on it, not like a standard TV controller. It got me thinking along the line of what if life could be turned on and off, altered, changed to better suit the wielder of the controller. Alas there is no such controller and face the world with the knowledge of just how little control we really have over the world.	*The idea of the marketers, and the research of which color/colors attract the customers had the most impact on me. It's amazing that the impact of a color on a box can determine if the customer will buy it or not. Personally I would have also chosen the yellow and blue box. Because it made it look better.*	*The idea of using a specific color of a product has the most impact on me. I will often be more attracted the a product with very bright colors. If I notice that a sports drink is of a clear color, I will think that it is water and will not taste good. On the other hand, if there would be the same flavored drink in a orange or yellow color, I would most likely be enticed into purchasing it as it attracts me more. Another trap that I fall into is the situation of not buying something because it has a lowered price. If I notice that a "no-name" product is of a very low price, I will probably not buy it because to me it would seem to not be of good condition, but in fact there is no problem with the product.*	*It surprised me that marketers position their products as "cures" for people's emotional problems; I didn't think that their strategies went in-depth like that. I realized that marketers designed their products to appeal to buyers (ie colors, designs) and that they offer small deals to make sales go up, but the fact that they use people's emotional weaknesses to sell their products is awful. By doing that, they are taking advantage of millions of people, not to mention they are falsely advertising their products. This is probably why young girls are so vulnerable when it comes to purchasing products; they are made to believe that they should look a certain way, and that they can buy "beauty", when in fact they can't.*
Rationale			
• Response does not deal with the article, "Tricks and Triggers." – *"The idea that had the most impact on me was the picture of the remote control with the different buttons on it, ..."* Score: 0	• Response identifies an idea. – *"... research of which color/colors attract the customers ..."* • Explanation provides a superficial reason for the choice. – *"Personally I would have chosen the yellow ... it made it look better."* Score: 2	• Response clearly identifies ideas. – *"... specific color of a product ..."* – products that have *"... a lowered price."* • Explanation provides logical and specific reasons for the choices. – *"... if there would be the same flavored drink in a orange or yellow color, I would most likely be enticed into purchasing it ..."* – *"If I notice that a 'no-name' is of a very low price, I will probably not buy it ..."* Score: 4	• Response identifies an idea. – *"... products as 'cures' for people's emotional problems; ..."* • Explanation provides insightful reasons for the choice. – *"... that they use people's emotional weaknesses to sell ... taking advantage of millions of people, not to mention they are falsely advertising ..."* – *"... probably why young girls are so vulnerable ... can buy 'beauty', when in fact they can't."* Score: 5

La condition humaine (The Human Condition)

Responding to Text 2: Explain how one of the visual features helps you interpret René Magritte's *La condition humaine*.

Student Exemplars (in italics and unedited)

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
The legs of the esial helped me interpret the picture. Also the lines around the corners helped with the interpretation.	*The outline of the painting in front of the window allows me to see that it is a painting and not the actual landscape. If you were looking straight on at the painting, and you couldn't see the stand, it would appear that there was no painting there at all.*	*The visual feature that helps me interpret the picture is the fact that the painting is placed just right so it blends in with what you believe is behind the painting. I first believed that what is on the painting is what is behind the painting, but this is not necessarily so. Behind the painting could be the view of a large factory or a dump. This lesson showed me that to create an illusion requires much work and time. Also I have learned that illusions are very delicate. To move the painting from its exact spot would throw off the illusion and make it unbelievable.*	*One of the visual features tat helps me interpret the picture is the eisel. The reason why I think this is because at first when I looked at the picture, I didn't think anything of it. I thought that it was just a picture of a window with a scene in the background. But when I looked a little bit harder I could see the painting start to form. I could start to see the eisel and then one side of the canvas. Then it became clear to me that it was a painting of the outside scene. It was exactly alike. It helps me interpret it by one painter trying to say that the only way that they could go outside is if they bring the outside, inside. The artist wants to try and say that they are trapped inside and cannot get out. The reason why it is against the window is because the artist is trying to make a point, or contradict, the world, by saying that if one artist cannot go outside, they will break the rules and bring it inside.*
Rationale			
• Response identifies *"esial"* and *"lines"* as visual features. • Response provides no explanation of how either feature helps to interpret the visual.	• Response identifies a visual feature. – *"... outline of the painting in front of the window ..."* • Response provides a superficial explanation of how it helps to interpret the text. – *"If you were looking straight on at The painting ... There was no painting there at all."*	• Response identifies a visual feature. – *"... the painting is placed just right so it blends in ..."* • Response provides a clear explanation of how it helps to interpret the visual. – *"... behind ... could be a view of a large factory or dump."* – *"... the illusion requires much work and time ..."* – *"... illusions are very delicate. To move the painting ..."*	• Response identifies *"the eisel"* a visual feature. • Response provides a superior explanation of how it helps to interpret the visual. – *"It helps me interpret it by the painter trying to say that the only way they could go outside is if they bring the outside, inside."* • Broader implications of the visual are explored. – *"... the artist is trying to make a point or contradict the world, ... they will break the rules and bring it inside."*
Score: 0	Score: 2	Score: 4	Score: 5

Tricks and Triggers

Responding to Text 1: What idea(s) about marketing techniques in the article, "Tricks and Triggers", had the most impact on you? Explain the reason for your choice(s).

Student Exemplars (in italics and unedited)

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
The idea that had the most impact on me was the picture of the remote control with the different buttons on it, not like a standard TV controller. It got me thinking along the line of what if life could be turned on and off, altered, changed to better suit the wielder of the controller. Alas there is no such controller and face the world with the knowledge of just how little control we really have over the world.	*The idea of the marketers, and the research of which color/colors attract the customers had the most impact on me. It's amazing that the impact of a color on a box can determine if the customer will buy it or not. Personally I would have also chosen the yellow and blue box. Because it made it look better.*	*The idea of using a specific color of a product has the most impact on me. I will often be more attracted the a product with very bright colors. If I notice that a sports drink is of a clear color, I will think that it is water and will not taste good. On the other hand, if there would be the same flavored drink in a orange or yellow color, I would most likely be enticed into purchasing it as it attracts me more. Another trap that I fall into is the situation of not buying something because it has a lowered price. If I notice that a "no-name" product is of a very low price, I will probably not buy it because to me it would seem to not be of good condition, but in fact there is no problem with the product.*	*It surprised me that marketers position their products as "cures" for people's emotional problems; I didn't think that their strategies went in-depth like that. I realized that marketers designed their products to appeal to buyers (ie colors, designs) and that they offer small deals to make sales go up, but the fact that they use people's emotional weaknesses to sell their products is awful. By doing that, they are taking advantage of millions of people, not to mention they are falsely advertising their products. This is probably why young girls are so vulnerable when it comes to purchasing products; they are made to believe that they should look a certain way, and that they can buy "beauty", when in fact they can't.*

Rationale

• Response does not deal with the article, "Tricks and Triggers." – *"The idea that had the most impact on me was the picture of the remote control with the different buttons on it, ..."* Score: 0	• Response identifies an idea. – *"... research of which color/colors attract the customers ..."* • Explanation provides a superficial reason for the choice. – *"Personally I would have chosen the yellow ... it made it look better."* Score: 2	• Response clearly identifies ideas. – *"... specific color of a product ..."* – products that have *"... a lowered price."* • Explanation provides logical and specific reasons for the choices. – *"... if there would be the same flavored drink in a orange or yellow color, I would most likely be enticed into purchasing it ..."* – *"If I notice that a 'no-name' is of a very low price, I will probably not buy it ..."* Score: 4	• Response identifies an idea. – *"... products as 'cures' for people's emotional problems; ..."* • Explanation provides insightful reasons for the choice. – *"... that they use people's emotional weaknesses to sell ... taking advantage of millions of people, not to mention they are falsely advertising ..."* – *"... probably why young girls are so vulnerable ... can buy 'beauty', when in fact they can't."* Score: 5

La condition humaine (The Human Condition)

Responding to Text 2: Explain how one of the visual features helps you interpret René Magritte's *La condition humaine*.

Student Exemplars (in italics and unedited)

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
The legs of the esial helped me interpret the picture. Also the lines around the corners helped with the interpretation.	*The outline of the painting in front of the window allows me to see that it is a painting and not the actual landscape. If you were looking straight on at the painting, and you couldn't see the stand, it would appear that there was no painting there at all.*	*The visual feature that helps me interpret the picture is the fact that the painting is placed just right so it blends in with what you believe is behind the painting. I first believed that what is on the painting is what is behind the painting, but this is not necessarily so. Behind the painting could be the view of a large factory or a dump. This lesson showed me that to create an illusion requires much work and time. Also I have learned that illusions are very delicate. To move the painting from its exact spot would throw off the illusion and make it unbelievable.*	*One of the visual features tat helps me interpret the picture is the eisel. The reason why I think this is because at first when I looked at the picture, I didn't think anything of it. I thought that it was just a picture of a window with a scene in the background. But when I looked a little bit harder I could see the painting start to form. I could start to see the eisel and then one side of the canvas. Then it became clear to me that it was a painting of the outside scene. It was exactly alike. It helps me interpret it by one painter trying to say that the only way that they could go outside is if they bring the outside, inside. The artist wants to try and say that they are trapped inside and cannot get out. The reason why it is against the window is because the artist is trying to make a point, or contradict, the world, by saying that if one artist cannot go outside, they will break the rules and bring it inside.*

Rationale

• Response identifies *"esial"* and *"lines"* as visual features. • Response provides no explanation of how either feature helps to interpret the visual. Score: 0	• Response identifies a visual feature. – *"... outline of the painting in front of the window ..."* • Response provides a superficial explanation of how it helps to interpret the text. – *"If you were looking straight on at The painting ... There was no painting there at all."* Score: 2	• Response identifies a visual feature. – *"... the painting is placed just right so it blends in ..."* • Response provides a clear explanation of how it helps to interpret the visual. – *"... behind ... could be a view of a large factory or dump."* – *"... the illusion requires much work and time ..."* – *"... illusions are very delicate. To move the painting ..."* Score: 4	• Response identifies *"the eisel"* a visual feature. • Response provides a superior explanation of how it helps to interpret the visual. – *"It helps me interpret it by the painter trying to say that the only way they could go outside is if they bring the outside, inside."* • Broader implications of the visual are explored. – *"... the artist is trying to make a point or contradict the world, ... they will break the rules and bring it inside."* Score: 5

Just a Click Away

Responding to Text 3: What do you think Nebojsa Seric-Soba is attempting to convey in *Just a Click Away*? Support your position by making reference to the object.

Student Exemplars (in italics and unedited)

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
The author is attempting to convey because they are trying to tell use somthing about illusion. What all the different types of illusion there is.	*The author of this text is attempting to convey that everything you want is at your finger tips, that it is just a click away. That you can control your own life. Your destiny with the single click of a button. In the drawing there is a button for all of the most common things people either want or want to control.*	*I think the author is trying to say that we as humans feel the need to control everything. I found it interesting that technology and nature are right beside eachother. The technology we have today is not only destroying what is natural, but we have lost interest in all that is natural, we even forget it's there. We like to feel we have some say in politics by voting, but when does the government listen to the people? We as a human race, want to think we can control everything when really there is no way.*	*The caption "Remote dreams of complete control" has a double meaning. 1st there is the literal meaning, it is refering to the remote control with buttons that control "everything" about life. Then there is a deeper meaning, remote as in far off or not likely dreams of complete control. I think that the author is trying to show us that no matter how advanced we get, there are somethings we will never be able to control. I would love to be able to press a button and instantly be full of happiness or trust but life doesn't work like that and I don't think it ever will. I often have the illusion that I'm in control I can say that something needs to happen or get done and with some work I can get it to be done (homework, dishes, party planning etc) but as far as big things such as stopping wars or instant happiness or love on command, I can't control those things so I know that complete control of life is a remote dream.*
Rationale			
• Response states what the text may be trying to convey. – *"... tell use somthing about illusion."* • Position is not supported with reference to the text. Score: 0	• Response generally states what the text may be trying to convey. – *"... this text is attempting to convey that everything you want is at your fingertips, ..."* • Position is supportive, with only general/broad reference to the text. – *"... there is a button for all the most common things people either want or want to control."* Score: 2	• Response specifically states what the text may be trying to convey. – *"... we as humans feel the need to control everything."* • Position is clearly supported with specific and logical reference to the text. – *"... interesting that technology and nature are right beside eachother."* – *"... we have lost interest in all that is natural ... we have some say in politics by voting, but when does the government listen ..."* Score: 4	• Response perceptively states what the text may be trying to convey. – *"The caption "Remote dreams of complete control" has a double meaning."* • Position is supported with thorough and specific reference to the text. – *"I would love to be able to press a button and instantly be full of happiness or trust but life doesn't work like that ..."* • Response extends to a broader context and ends with a perceptive conclusion. – *"I often have the illusion ... some work I can get ... done (homework, dishes ...) but as far as big things such as stopping war ... control of life is a remote dream."* Score: 5

Janus

Responding to Text 4: ***Ja-nus*. Roman mythology. The god of gates and doors, and beginnings and endings, represented as having two faces, one looking forward and the other looking backward.**

Given the above definition, explain why the author may have selected this title for her short story.

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
The author selected this title because Andrea thinks that this bowl is helping her sell houses, whereas, from my point of view she is heavily discrediting herself, and maybe she is just simply a good sales person.	*The author selected this title because in the story the women is having an affiar but one side of her wants to go with her lover but the other wants to stay with her husband.*	*The author may have pick the title because Andrea was a real estate agent. She gave people new beginnings in a new house and ended an era when she sold a family's house. Her lover also describe Andrea as being two-faced. She wanted to have her life both ways, with her lover and with her husband. When she looks at the bowl it's like she's looking back at the times she had with her lover. When looking at her husband she looks forward.*	*The women in the story is herself looking foreward and backwards. She looks foreward into one aspect in her life, her career. She looks to the success and fame of being an excellent real estate agent. But at the same time is looking back to the bowl as her vortex point of her success. Her life is becoming her job/career, she forgets that she has more in her life, such as her husband. Her vision is being consumed by her to faces, her career and her bowl. I think that she has dropped the masks of her life. Some of them being relationships, fun/entertainment, etc. Instead of her being a multiple faced being, she is now very much like Ja-nus. Two-faced. She closed all the doors in her life, but one and put an end to what was behind each door.*

Rationale

• Response provides no analysis of the connection between the title and the text. Score: 0	• Response provides a generalized analysis of the connection between the title and the text. – *"... one side of her wants to go with her lover but the other wants to stay with her husband."* Score: 2	• Response provides a clear, specific, and logical analysis of the connection between the title and the text. – *"She gave people new beginnings ... and ended an era when she sold a family's house."* – *"She wanted to have her life both ways, ..."* Score: 4	• Response provides a thorough and insightful analysis of the connection between the title and the text. – *"I think she has dropped the masks of her life."* – *"Instead of her being a multiple faced being, she is now very much like Ja-nus. Two-faced."* Score: 5

Just a Click Away

Responding to Text 3: What do you think Nebojsa Seric-Soba is attempting to convey in *Just a Click Away*? Support your position by making reference to the object.

Student Exemplars (in italics and unedited)

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
The author is attempting to convey because they are trying to tell use somthing about illusion. What all the different types of illusion there is.	*The author of this text is attempting to convey that everything you want is at your finger tips, that it is just a click away. That you can control your own life. Your destiny with the single click of a button. In the drawing there is a button for all of the most common things people either want or want to control.*	*I think the author is trying to say that we as humans feel the need to control everything. I found it interesting that technology and nature are right beside eachother. The technology we have today is not only destroying what is natural, but we have lost interest in all that is natural, we even forget it's there. We like to feel we have some say in politics by voting, but when does the government listen to the people? We as a human race, want to think we can control everything when really there is no way.*	*The caption "Remote dreams of complete control" has a double meaning. 1st there is the literal meaning, it is refering to the remote control with buttons that control "everything" about life. Then there is a deeper meaning, remote as in far off or not likely dreams of complete control. I think that the author is trying to show us that no matter how advanced we get, there are somethings we will never be able to control. I would love to be able to press a button and instantly be full of happiness or trust but life doesn't work like that and I don't think it ever will. I often have the illusion that I'm in control I can say that something needs to happen or get done and with some work I can get it to be done (homework, dishes, party planning etc) but as far as big things such as stopping wars or instant happiness or love on command, I can't control those things so I know that complete control of life is a remote dream.*
Rationale			
• Response states what the text may be trying to convey. – *"... tell use somthing about illusion."* • Position is not supported with reference to the text. Score: 0	• Response generally states what the text may be trying to convey. – *"... this text is attempting to convey that everything you want is at your fingertips, ..."* • Position is supportive, with only general/broad reference to the text. – *"... there is a button for all the most common things people either want or want to control."* Score: 2	• Response specifically states what the text may be trying to convey. – *"... we as humans feel the need to control everything."* • Position is clearly supported with specific and logical reference to the text. – *"... interesting that technology and nature are right beside eachother."* – *"... we have lost interest in all that is natural ... we have some say in politics by voting, but when does the government listen ..."* Score: 4	• Response perceptively states what the text may be trying to convey. – *"The caption "Remote dreams of complete control" has a double meaning."* • Position is supported with thorough and specific reference to the text. – *"I would love to be able to press a button and instantly be full of happiness or trust but life doesn't work like that ..."* • Response extends to a broader context and ends with a perceptive conclusion. – *"I often have the illusion ... some work I can get ... done (homework, dishes ...) but as far as big things such as stopping war ... control of life is a remote dream."* Score: 5

Janus

Responding to Text 4: ***Ja-nus*****. Roman mythology. The god of gates and doors, and beginnings and endings, represented as having two faces, one looking forward and the other looking backward.**

Given the above definition, explain why the author may have selected this title for her short story.

Student Exemplars (in italics and unedited)

Out of Range **Score: 0**	**Below Level** 1 2	**At Level** 3 4	**Above Level** 5
The author selected this title because Andrea thinks that this bowl is helping her sell houses, whereas, from my point of view she is heavily discrediting herself, and maybe she is just simply a good sales person.	*The author selected this title because in the story the women is having an affiar but one side of her wants to go with her lover but the other wants to stay with her husband.*	*The author may have pick the title because Andrea was a real estate agent. She gave people new beginnings in a new house and ended an era when she sold a family's house. Her lover also describe Andrea as being two-faced. She wanted to have her life both ways, with her lover and with her husband. When she looks at the bowl it's like she's looking back at the times she had with her lover. When looking at her husband she looks forward.*	*The women in the story is herself looking foreward and backwards. She looks foreward into one aspect in her life, her career. She looks to the success and fame of being an excellent real estate agent. But at the same time is looking back to the bowl as her vortex point of her success. Her life is becoming her job/career, she forgets that she has more in her life, such as her husband. Her vision is being consumed by her to faces, her career and her bowl. I think that she has dropped the masks of her life. Some of them being relationships, fun/entertainment, etc. Instead of her being a multiple faced being, she is now very much like Ja-nus. Two-faced. She closed all the doors in her life, but one and put an end to what was behind each door.*

Rationale

• Response provides no analysis of the connection between the title and the text. Score: 0	• Response provides a generalized analysis of the connection between the title and the text. – *"... one side of her wants to go with her lover but the other wants to stay with her husband."* Score: 2	• Response provides a clear, specific, and logical analysis of the connection between the title and the text. – *"She gave people new beginnings ... and ended an era when she sold a family's house."* – *"She wanted to have her life both ways, ..."* Score: 4	• Response provides a thorough and insightful analysis of the connection between the title and the text. – *"I think she has dropped the masks of her life."* – *"Instead of her being a multiple faced being, she is now very much like Ja-nus. Two-faced."* Score: 5

Janus

Responding to Text 5: Analyze a connection between the bowl and Andrea's life in the story, "Janus".

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
The story on Andrea's life with bowl was great she liked him very much, and was a loving person to everyone around her and everybody epreciated him.	*The connection between the bowl and herself is very strong, very powerful. They are like hand in hand she seems to think that this bowl is rather lucky, and that it helps you. She is finding that it helps her sell houses so why not believe, right? This bowl she brings everywhere with her. I just think the connection in general is rather strong.*		*The bowl was a gift to Andrea from her former secret lover. She had been drawn to the bowl but had decided not to buy it, so he had purchased it for her.* *Even though her affair has now ended she continues to let the bowl come into her life in some way or another. The bowl represents the key to her past and the love that she once had and still has for someone else.* *By carrying the bowl around she is carrying around her past and not letting go the forbidden past that she had once been a part of. BOWL = PAST AFFAIR, SECRET LOVER*		*Andrea's precious bowl in the story "Janus" is something she takes pride in. She guards it as she would her own life. That's because, in a sense, it is a reflection of her life.* *Andrea peers into this bowl as a fortune teller would peer into a magic ball. Andrea looks in the bowl and sees her past. She sees her past love – now gone for many years. The bowl brings back memories and reminders. She wishes that this reflection could be of the present. She wishes for it to be a time portal, but since it cannot, she continues to use it as a constant memory. One might say that Andrea is dwelling in the past.* *The present moves on to become the future, but Andrea's eyes remain on the bowl -- the past. Her husband tries to move forward with her, but what is the point. Andrea is wrapped up over someone else, so what can her husband do?* *Andrea doesn't feel any meaning in the present. The only thing she understands is this bowl. It is as a child to her. As a daughter that she can never let go of. She personifies this bowl, and envisions characteristics. It has become alive in her eyes. It is an illusion, that this bowl is more than just a bowl. She has loved it so much, that it is unseperable to her – even over her present husband.*

Janus

Responding to Text 5: Analyze a connection between the bowl and Andrea's life in the story, "Janus".

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
The story on Andrea's life with bowl was great she liked him very much, and was a loving person to everyone around her and everybody epreciated him.	*The connection between the bowl and herself is very strong, very powerful. They are like hand in hand she seems to think that this bowl is rather lucky, and that it helps you. She is finding that it helps her sell houses so why not believe, right? This bowl she brings everywhere with her. I just think the connection in general is rather strong.*	*The bowl was a gift to Andrea from her former secret lover. She had been drawn to the bowl but had decided not to buy it, so he had purchased it for her.* *Even though her affair has now ended she continues to let the bowl come into her life in some way or another. The bowl represents the key to her past and the love that she once had and still has for someone else.* *By carrying the bowl around she is carrying around her past and not letting go the forbidden past that she had once been a part of. BOWL = PAST AFFAIR, SECRET LOVER*	*Andrea's precious bowl in the story "Janus" is something she takes pride in. She guards it as she would her own life. That's because, in a sense, it is a reflection of her life.* *Andrea peers into this bowl as a fortune teller would peer into a magic ball. Andrea looks in the bowl and sees her past. She sees her past love – now gone for many years. The bowl brings back memories and reminders. She wishes that this reflection could be of the present. She wishes for it to be a time portal, but since it cannot, she continues to use it as a constant memory. One might say that Andrea is dwelling in the past.* *The present moves on to become the future, but Andrea's eyes remain on the bowl -- the past. Her husband tries to move forward with her, but what is the point. Andrea is wrapped up over someone else, so what can her husband do?* *Andrea doesn't feel any meaning in the present. The only thing she understands is this bowl. It is as a child to her. As a daughter that she can never let go of. She personifies this bowl, and envisions characteristics. It has become alive in her eyes. It is an illusion, that this bowl is more than just a bowl. She has loved it so much, that it is unseperable to her – even over her present husband.*

Rationale			
• Response provides no analysis of the connection between the bowl and Andrea's life. – *"... Andrea's life with the bowl was great, she liked him very much, and was a loving person ..."*	• Response provides a limited analysis of the connection between the bowl and Andrea's life. – *"... she seems to think that this bowl is rather lucky, ..."* • Response does not extend beyond a superficial explanation of the connection. – *"She is finding that the bowl helps her sell houses ..."*	• Response provides a clear and specific analysis of the connection between the bowl and Andrea's life. – *"The bowl represents the key to her past and the love she once had ..."* – *"By carrying the bowl she is carrying around her past ..."*	• Response provides a superior analysis that explores a sophisticated and perceptive connection between the bowl and Andrea's life. – *"She guards it as she would her own life. That's because, in a sense, it is a reflection of her life."* – *"The present moves on to become the future, but Andrea's eyes remain on the bowl – the past."* – *"It is an illusion, that this bowl is more than a bowl."* – *"She has loved it so much, that it is unseperable to her – even over her present husband."*
Score: 0	Score: 2	Score: 4	Score: 5

A Kite is a Victim

Responding to Text 6:	**Suggest another metaphor that Cohen might have used. Explain how your metaphor is consistent with the poem.**

Student Exemplars (in italics and unedited)

Out of Range **Score: 0**	**Below Level** 1 2	**At Level** 3 4	**Above Level** 5
First Cohen calls kite a victim, he says that it will listen to you if you will be kind with him, he says it lives. He compares kite as a slave to a master that serves good when you insist. He says that kite is a contract of glory must always be on sun.	*Cohen might have used the/a metaphor such as a pet. A dog or cat. I think this metaphor is consistant with the poem because like a kite, a pet can be on a leeshe, and obeys you and will go wherever you pull it. Your pet would be the fish you already have.*	*A different metaphor Cohen may have used is like a sail boat. A sailboat responds to you, and obeys your command, but has the power to throw you away. It is for you, and you are free to use it at your disgression. The sailboat can represent your freedom and the decisions you make. Just you and the ocean, that is all that matters.*	*A kite is a broken heart that heals. When your heart is broken you try to let go but you can't. Its like a kite who flies higher and higher but will never fly away completely because the string holds it. A broken heart can heal and the pain can get less but you will never forget it completely because the memory, just like the string, will always be there to hold it from dissapearing and "flying away".* *The metaphor is consistent with the poem because it compares the kite to something and explains how the kite symbolizes the actions and emotions that occur to the string you compare it to.*
Rationale			
• Response explains only Cohen's metaphor. – *"He compares …"* – *"…, he says …"* Score: 0	• Response identifies another metaphor. – *"… the/a metaphor such as a pet."* • Explanation shows a superficial connection between the student's choice of metaphor and his/her understanding of the poem. – *"I think this metaphor is consistant with the poem because like a kite, a pet can be on a leeshe, and obeys you and will go wherever you pull it."* Score: 2	• Response identifies another metaphor. – *"… is like a sail boat."* • Clear and logical connection between the student's choice of metaphor and his/her understanding of the poem is evident through the explanation of the metaphor. – *"A sailboat responds to you and obeys your command but has the power to throw you away."* – *"The sailboat can represent your freedom and the decisions you make."* Score: 4	• Response identifies another metaphor. – *"A kite is a broken heart that heals."* – *"It's like a kite who flies higher and higher but will never fly away completely because the string holds it."* • Explanation shows an insightful connection between the student's choice of metaphor and his/her understanding of the poem. – *"A broken heart can heal and the pain can get less but you will never forget it completely because the memory, just like the string, will always be there to hold it from dissapearing and "flying away".* Score: 5

Student Exemplars and Rationales for the *Process Booklet*

Use in conjunction with
Scoring Rubrics

Connecting Ideas 1: Consider your initial thoughts, the visual and printed texts, and the group discussion and explain whether or not your ideas about illusions have changed.

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
If you take the time to look deeper into things, you see more. You notice more things. These days people are so busy and are always in a rush that they don't notice everything but then after reading this, it makes you stop and think about it.	*My ideas about illusions have not changed but have been reinforced by some of the articles and stories that I have read and pictures I saw. My thoughts about the media and marketing producers is much more developed now and more negative.*	*Before reading and examing the pictures and texts, I believed an illusion was just a picture, something fun used to trick your mind. Now I've realized that illusions are a part of every day life, life itself is one big illusion. It seems nothing is real anymore. The whole world, and society is now based on how well we can fool others, make ourselves look good to others, or even sell something. We do it without realizing it. Even our own emotions play tricks on us. Feelings such as love, or anger can persuade our minds to see things in different ways we normally would.*	*I wouldn't say that my ideas about Illusions have change but have become more clear. I now have a broader understanding and appreciation for this topic because it is so involved, more so then I could have ever imagined. I realize now how present illusions are in our everyday society and that it can easily become intertwined with reality. Many people can not tell the difference between the two anymore because of the games that media, advertisement and consumerism all play on us. We are becoming victims from the Illusions that we are beginning to see and not see. In the group discussions people were stating that reality doesn't exist without Illusions, others were saying Illusions do not exist without reality! Do we really not know the difference anymore?*

Rationale			
• Response is off topic; a reconsideration of ideas about illusions is not provided. Score: 0	• Response identifies a reconsideration of initial ideas. – *"... have been reinforced by some of the articles and stories ..."* • Explanation of the change is generalized. – *"... thoughts about media and marketing producers is much more developed now and more negative."* Score: 2	• Response identifies a reconsideration of initial ideas. – *"... Now I've realized that illusions are a part of every day life, life is one big illusion."* • Response provides a clear and specific explanation of this change. – *"... society is now based on how well we can fool others, make ourselves look good to others ..."* – *"Even our own emotions play tricks on us. Feelings such as love or anger can persuade our minds to see things in different ways ..."* Score: 4	• Response identifies a reconsideration of initial ideas. – *"I now have a broader understanding and appreciation for this topic ..."* • Insightful explanation of the change is provided. – *"... many people can not tell the difference ..."* – *"We are becoming victims from the Illusions..."* – *"Do we really not know the difference anymore?"* Score: 5

Connecting Ideas 2: Do the texts you have read and viewed in this booklet create a balance of perspectives on illusions? Explain.

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
Illusions are like opinions. We could have a strong opinion about a certain topic until we learn more about that topic, our opinion could stay the same or it could change. With Illusions, you see an object or read a story; in a certain mind set. If you look at that illusion from a different view or angle, it could completely change your view on what that object really is. If we don't have a balance on perspectives of illusions, we could be very one sided on a certain topic just from something we see.	*From a scale of one to ten, I would say ten. The balance was perfect. There was real life marketing illusions, Poetry and stories, and even pictures and quotes about illusions. I would say this is a perfect balance.*	*The selections in the booklet seemed very appropriate in creating a balance of perspectives on the theme. There were varied ideas on what "illusion" may mean, and the selections gave me more ideas of what "illusion" may mean to me. I found importance in the fact that some of the selections clearly showed illusions far from reality, while others showed how close an illusion can look like reality. With each selection I read or viewed, I had a better sense of what an illusion can be, and I think these selections have better prepared me for answering the short answer responses and writing task coming up in this exam. The balance of perspective given in the selections allow student to choose the side they believe best represents illusions.*	*The selections are fairly appropriate at creating a balance of perspectives because they show different viewpoints of what illusion is. "Tricks and Triggers" describes the illusions that affect us everyday in marketing etc. which effect what we buy. "Just a click away" delves into the dream world of illusions, and adds maybe a futuristic element to it, where you can control your dreams. Since dreams are illusions we create ourselves and have all of our life it ties into something we can all relate to. The painting, "The human condition" shows the illusion of looking out the window upon a beautiful landscape. After looking you see that this is an illusion, and only part of the view is real. Behind the painting could really be a swamp, or crumbling shack, but we will never know. "Both sides now" and "A kite is a Victim" are poetry with colourful imagery and but have different illusions to love and personification of the kite (respectively). This broad variety of readings and other texts give you a grand overview of what illusion could be.*

Rationale			
• Response does not evaluate the appropriateness of the selections in creating a balance of perspectives on illusions; instead, response explains the importance of having a balance of perspectives on illusions. – *"If we don't have a balance ... we could be very one sided on a certain topic ..."* Score: 0	• Response demonstrates a generalized evaluation of the appropriateness of the selections. – *"... the balance was perfect."* • Explanation focuses only on the variety of texts, implying they forward different perspectives. – *"... real life marketing illusions, Poetry and stories, and even pictures and quotes about illusions."* Score: 2	• Response clearly evaluates the appropriateness of the selections, using appropriate examples. – *"The selections in the booklet seemed very appropriate ..."* – *"... some of the selections clearly showed illusions far from reality ... illusion can look like reality."* – *"The balance of perspective given ... allow student to choose the side they believe best represents illusions."* Score: 4	• Response provides a superior evaluation of the appropriateness of the selections by thoroughly exploring precise and perceptive examples. – *"The selections are fairly appropriate ..."* – *"... delves into the dreamworld, and adds maybe a futuristic element ..."* – *"... 'The human condition' shows ... but we will never know."* – *"... texts give you a grand overview ..."* Score: 5

Planning 1: **In planning your text, complete the chart below. *Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 27.* Provide sufficient detail to demonstrate the connections among the writing variables.**

Form

Identify your written form.

☐ story
☐ parable/fable/legend
☐ speech
☐ editorial
☐ letter
☐ eulogy
☐ script
☐ article (e.g., magazine, newspaper, journal)
☑ monologue
☐ memoir
☐ persuasive essay
☐ proposal
☐ other

(please specify)

Purpose

To show that illusions don't get you anywhere and may end up disappointing you with the truth.

Central Idea

Illusions within people.

Audience
(must be public)

All ages
↓
from ages 13 + up

Context

A young boy talks about the illusion his family has created of him, and how he will never add up to it.

Below Level	
1	2
Rationale	
• Describes some writing variables in limited detail. • Context is misunderstood. • Audience is vague.	
Score: 2	

Planning 1: **In planning your text, complete the chart below.** ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 27.*** **Provide sufficient detail to demonstrate the connections among the writing variables.**

Form

Identify your written form.

☐ story
☐ parable/fable/legend
☐ speech
☐ editorial
☐ letter
☐ eulogy
☐ script
☐ article (e.g., magazine, newspaper, journal)
☐ monologue
☐ memoir
☐ persuasive essay
☐ proposal
☑ other
poem
(please specify)

Purpose

To tell and show people and warn people about illusions and unclear vision. How they should be real clear when making important decisions and to look over the facts and then decide, instead of taking what's shown to you by others.

Central Idea

Looking at illusions in a negative way. Illusions and their effect on people's vision and decisions.

Audience
(must be public)

Girls or Boys from anywhere from Gr. 7 to Gr. 12
Maybe more towards religious types but still really applies to other people

Context

Maybe at an assembly or put into the local or school newspaper.

At Level	
3	4

Rationale

- Describes writing variables in detail.
- These writing variables work together to contribute to a functional plan.

Score: 4

Planning 1: **In planning your text, complete the chart below.** ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 27.*** **Provide sufficient detail to demonstrate the connections among the writing variables.**

Form

Identify your written form.

- ☐ story
- ☐ parable/fable/legend
- ☐ speech
- ☐ editorial
- ☐ letter
- ☐ eulogy
- ☐ script
- ☐ article (e.g., magazine, newspaper, journal)
- ☐ monologue
- ☐ memoir
- ☑ persuasive essay
- ☐ proposal
- ☐ other

(please specify)

Purpose

To persuade my audience that not being your true sef can be harmful, and offer possible reasons why people act this way.

Central Idea

Using illusions to hide our true selves is dangerous. People often put up a facade and portray a different persona than their own. I feel this is unhealthy. I also want to explore the reasons for this.

Audience
(must be public)

I would like to address young adults or teenagers from around 13 years of age to 20. These people are at a stage where sef consciousness and finding out who you are is very important.

Context

My essay will be read in a school setting either in an english class of students studying essay writing or a theme relating to identity or in a family studies course pertaining to adolescent emotional growth.

Above Level **5**
Rationale
• Describes all writing variables in specific detail. • These variables work together to contribute to an authentic and congruent plan.
Score: 5

Planning 2: Identify one of the following writing variables: purpose, audience, or context. Explain how the form that you plan to use will be effective for the writing variable you identified.

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
I used repetition in my poem to make my messages come across to the reader strong. After reading "Both Sides Now" I saw how effective this style of writing can be. I wanted to ask questions in my poem. Starting each stanza with the line "What if I told you that" seemed like the right thing to do. This allowed me to ask my questions and keep the poem connected. It's hard to cover many different topics in a single poem and keep them effective to the reader. Using the same format for each stanza helped me make each idea seem as important as the one before.	*The purpose of this story is to show that we as humans are weak when it comes to dreams and illusions. Those with imagination beyoun average can illusionate the impossible. The way story form is effective for the writing variable is; it gives a depth, detailed look at the persons life by tell the audience about the experience of this person and how dreams and illusion come in place.*	*I chose a persuasive essay because my idea is a point that needs to be proven. An essay will allow me to state my opinion and feelings and give me the opportunity to fully defend my view. An essay format enables me to thoroughly discuss any reasons behind my opinion and fully explain my position. There will be no question as to what I stand for and the reader will be able understand all of my thoughts. My point that people hide themselves for a reason and that this practice is dangerous will be put across in whole, not in part.*	*Poetry is a wonderful way to achieve the purpose of a text because you can tell it in so many different forms and be free to use irregular punctuation, capitalisation in order to express your point. An example of this in my text is the capitalization of "The Prince". In the beginning of the poem he is "The Prince", regal and strong---towards the middle of the poem he is "The prince", still important but losing his power. Towards the end he is "the prince", he is losing control and falling under her spell. In the end he is simply a man, lost in the world of his illusions. Being able to use different subtle tricks like that make poetry a great medium to effectively develop your point.*

Rationale			
• Response is off topic as it offers no explanation of the effectiveness of the chosen form (poem) for the audience, but rather deals with the appropriateness of a writing technique (repetition).	• Response offers a generalized explanation of the effectiveness of the chosen form (story) for the identified writing variable (audience). – *"… it gives a depth, detailed look at the person's life by tell the audience about the experience …"*	• Response offers a clear explanation of the effectiveness of the form (persuasive essay) for the writing variable (purpose). • Relevant examples of the connection between the essay and the purpose are provided. – *"… will allow me to state my opinion …"* – *"… essay format enables me to thoroughly discuss any reasons …"* – *"… people hide themselves for a reason and that this practice is dangerous will be put across in whole, not in part."*	• Response offers a thorough explanation of the effectiveness of the chosen form (poem) for the identified writing variable (purpose). – *"… you can tell it in so many different forms and be free to use irregular punctuation, capitalisation in order to express your point."* – The example of *"The Prince."*, *"The prince"*, *"the prince"* perceptively reinforces the concept of *"a man, lost in the world of his illusions."* • Response concludes with an insightful awareness of the connection between this form and writing variable. – *"Being able to use different subtle tricks like that make poetry a great medium to effectively develop your point."*
Score: 0	Score: 2	Score: 4	Score: 5

Reflecting 1: Reflect on the text you have drafted for the writing task. Explain how your content is appropriate for your audience.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
My story is aproprite because it is about magic.	*This content is appropriate for my audience I believe b/c it let's you in on some everyday things that we really don't pay attention to. Why's this?, because life in the media is so perfect. The actors, models etc We wish that we could have what they hav. That's why it's our big fatasy. We always dream. Seeing those things everyday just passes us by b/c to us it's a dream we could never have or never had.*	*My audience is geared toward adults. My piece is appropriate because only adults will be able to understand the theme. Children are still living in illusion and believing it is reality. To understand the monologue you must be able to see the changes that you have made through life, children have not made the needed changes. Children would understand the clouds and her memories but they won't get the deeper questions that are implied by the artist.*	*My draft is written mostly in a simple style as most of it is from a little girl's view, so it's not hard for my audience to understand or follow. Even though a lot of it is a child's view, words, and thoughts, it still addresses issues that my audience knows, faces, and experiences every day. Preteen/teenager to adult is a wide audience range but my draft is prepared in its diction, style, and form so that it fits all of those range of ages. By pointing out many common illusions that no one even notices anymore (accepts as a fact of life), such as make-up and dressing not like you normally would to promote the way you want people to see you, I target out my specific audience and (hopefully) get them to question why they do the things they do.*
Rationale			
• Response provides no connection between content and audience. Score: 0	• Response provides a limited explanation of the appropriateness of the content for the vague audience (us/we/our). – *"… b/c it let's you in on some everyday things that we really don't pay attention to."* • A vague and generalized connection between content choice and the audience is provided. – *"… b/c to us it's a dream we could never have or never had."* Score: 2	• Response provides a clear explanation of how the content is appropriate for an audience of adults. – *"… only adults will be able to understand the theme. Children are still living an illusion and believing it is reality."* • A logical and purposeful connection between the content and the audience is established. – *"To understand the monologue you must be able to see the changes that you have made through life …"* Score: 4	• Response provides a superior explanation of how the content is appropriate for the audience. – *"Even though a lot of it is a child's view, words, and thoughts, it still addresses issues that my audience knows, faces and experiences everyday."* • A perceptive connection between the content and the audience is established. – *"By pointing out many common illusions … I target out my specific audience and (hopefully) get them to question …"* Score: 5

Reflecting 2: Analyze whether or not the text you have drafted on illusions reflects the society in which you live.

Student Exemplars (in italics and unedited)

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
Everybody has dreams that reflect themselves or their experiences.	*No they do not reflect the society in which I live. Because this poem is just for what I thought at first. I had other ideas in my head that would have connected to society in which I live. This was just for what I think of illusions now after going over the theme "illusions" Because it gave me more ideas I didn't think of the outside world and put what I think of other people. Because I see myself my way and others see me another. I see people different, they see themselves their way. It's what goes to the mind is what I thought.*	*My poem, I think does reflect a little of the society in which we live because it explains about or questions that are we really a victim. Then it leads to telling us we really are the victim. The whole poem basically tells us we are the victims in our society and are controlled by every stroke. We are the remote and our society decides which button they want to press and when. So that's why we should all look deeper into everything because it just may be an illusion.*	*My written text brings some or ups the values of the society in which I live, but I question and ridicule why they are values and to what point they are valueable. Creating an illusion of who you want people to see rather than who and what you are is something everyone does but fails to notice anymore. "There are two sides to every coin," just as there are two sides to every person. Maybe even three or four! It all depends on our environment and the people we're around. In my story I question and ridicule these societary "values" because they are the opposite of value – they are degrading, stereotypical, and a waste. For example: make-up. It costs quite a fair deal of money, it takes a lot of time to put on and keep looking good, and it only covers up what you really are. Girls complain that their make-up takes them forever but it's their choice to put it on because they are insecure in the way they look. "O Brave new world,"[1] indeed.* [1] *Brave New World by A. Huxley.*

Rationale

• Response does not analyze the connection between the written text and society. Score: 0	• Response provides a limited analysis of how society is not reflected in the written text. – *"Because the poem is just what I thought at first."* – *"Because I see myself my way and others see me another. I see people different …"* Score: 2	• Response clearly analyzes the ways in which the poem reflects society. – *"… the whole poem basically tells us we are the victims in our society and are controlled by every stroke."* • Specific discussion of media manipulation is provided. – *"We are the remote and our society decides which button they want to press … because it just may be an illusion."* Score: 4	• Response perceptively analyzes how the story reflects society and its values. – *"Creating an illusion of who you want people to see rather than who and what you are is something everyone does but fails to notice anymore."* – *"… just as there are two sides to every person. Maybe even three or four!"* • The connection between the story and the societal values which are reflected is insightfully discussed. – *"In my story I question and ridicule these societary "values" because they are the opposite of value—they are degrading, stereotypical, and a waste … 'O Brave new world,' indeed."* Score: 5

Overview of Exemplar Scores for Written Task:

	Writing Task			
	Ideas	**Organization**	**Language Use ...**	**Grammar ...**
Exemplar #1 Pragmatic	4	4	4	4
Exemplar #2 Aesthetic	5	5	4	4
Exemplar #3 Pragmatic	5	4	5	4
Exemplar #4 Aesthetic	5	5	5	5
Exemplar #5 Pragmatic	2	2	2	2
Exemplar #6 Aesthetic	2	2	2	3

The maximum score for each of the above items is 5.

Exemplar #1

Pragmatic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: Life today is becoming more absorbed with illusions. There are serious consequences to this.

Purpose: to encourage people to become more concerned with living in the real world, cultivating relationships.

Audience: mature adults; young and old. those you live in more of a fictitious world. (reading newspaper)

Context: The writter realizes that there are consequences to becoming aborbed with television.

Form: letter.

Final Copy

40 marks

Title:

Dear Abby,

It seems that latley I have been running into quite a big problem. I dont know who I am anymore.

My life, you see, revolves entirly around soap operas. I watch them all the time, and find myself living the character's life. I try to remember thepast, but all my memories are of the soap operas, and their lives. I feel so distant from my family, as if we have nothing in common anymore. I live in a dream world. My dreams are my reality. It has not ever botherd me before now. Ive recently been craving a friend though. Quite honestly, I have none. I live with my family, but they are not my friends. They dont share the same memories and interests as I do, so we find it difficult to relate to each other. I have really been feeling the impact of it recently though. My daughter is getting married, and all I can think is that it probably won't last. She of course doesn't like this attitude, but I have seen it happen before with characters on T.V., and I just don't want her to end up being hurt. We don't really talk, and she never wants to listen to me when I talk about my day. She hardly cares. We don't relate well with each other. I don't know who I am and I don't know who they are. I have no opinions, and I have no memories. I do get out, but it is usually to buy something that was advertised on the television.

I look back on life, and all I recall are life's illusions. There is nothing worth anything in my life. There are no relationships. I live in the television world, living out their dream.

What got me thinking was when a talk show host came on to the television, and the first words I heard grabbed my attention. He quoted a statistic that said the average T.V. is on for fourty hours a week in a home, while the average quality time spent with family is thirty-seven minutes a week. That makes it sound good, doesn't it? In my home, the T.V. is on far longer, and I can't remember the last time I talked with my family. I began to think, 'What is my life worth?' 'Who am I?' I had no answers. I am writing this letter, perhaps just as a way of contacting the real world. May be though, what I really want, is to openly admit that I do face a major issue, and want to be accountable to someone. I need help. I want to rise above the statistic. At the end of life, I want to be able to recall more than just life's illusions. any suggestions you may have would be really apprieciated.

Signed,
Full of Illusions

Dear Full of Illusions,

Thank you for your letter. I think many people face the same issue. Our world is full of illusions. There are false advertisments, soap operas, and reality shows. It is all so easy to succumb to, but like you said, at the end, there is nothing. You have not succeeded in making a friend, and in fact, you may be loosing friends as you spend all your time watching a box.

My first and only suggestion for you is that you unplug the T.V. Surround yourself with people, and MAKE time to develop real relationships with your daughter and your family. It is a simple answer, but a long, arduous one to live out. It is not without its rewards though, and that's the beuty of investing in relationships.

Good luck in your enaevours.

As ever,

Abby

Rationale for Exemplar #1
Pragmatic

Writing Task

Ideas

Rationale: **Score: 4**

- Central idea is clear and appropriate for audience and purpose. (Character is lost in fictitious world of soap operas and is cut off from any real relationships.)
- Thoughts and feelings are consistent in achieving an overall effect.
  - "I live in a dream world."
  - "We don't relate well with each other."
  - "... and all I recall are life's illusions."
  - "I am writing ... as a way of contacting the real world. May be tough, what I really want, is ... to be accountable to someone ... I want to rise above the statistic."
  - "It is all so easy to succumb ..."
  - "... that's the beuty of investing in relationships."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Distinct overall macro-organizational structures are used to achieve the stated purpose.
  - introduction, body, and conclusion are evident in both letters
- A problem-solution structure is used, with transitions, to achieve coherence and unity.
  - first letter presents and explores problem
  - reply deals with illusions and then offers solution
- Paragraphing inconsistencies do not affect the development of a coherent central idea.

Language Use and Arrangement

Rationale: **Score: 4**

- Language choices and arrangement of ideas are consistent for the writing variables.
  - anecdote describing the relationship with the daughter
  - the strong diction in reply letter
- Voice is clearly established in each letter through clear and purposeful language choices.
  - "May be though what I really want, is to openly admit that I do face a major issue, and want to be accountable to someone."
  - "... a simple answer, but a long arduous one to live out."

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Capable control of the written conventions of language is demonstrated.
- Errors in spelling and grammar do not affect the meaning.

Exemplar #2

Aesthetic

Day 4

1 hour

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: An adult woman trying to understand if she has truly found reality or if she is still living in a world of illusion

Purpose: To entertain and persuade an audience with a monologue performance

Audience: Adult Avid art watchers

Context: A free art festival

Form: monologue/play.

Final Copy

40 marks

Title: Clouds

Setting: A woman, sitting upon a stool in the middle of the stage.

(soothing wind-like music begins)

I remember those days better than anything else. Those special moments with a loved one. Every cloud, beautiful on its own but made exquisite by the memory... (pause as if lost in a dream)

A sitting rabbit, (point to the sky) pappy bought me a bunny. Fluffy, warm, beautiful.. I was just starting kindergarten... How cruel those children were. Bunny, Mr. Jones I called him, was always there when I needed to talk to, to dream of a place better than here. (laughter) those were good times with Mr. Jones.

(searching sky for next cloud) Oh, A lazy fire breathing dragon (point to sky), I sure thought that story was good. My own fable of me, my life. The realization of my true love... writing... (drumbeat hard and fast), shot down by some arrogant pompous editor (beats fading) I never understood, I thought it was perfect... (beats stopped, replaced with the soothing music) Why are people so cruel to us shy, quiet ones? I didn't grow up in the same mind frame as some so I was "weird", so? My pappy moved us a lot, I didn't speak my story. Everything I couldn't say I wrote. Everything I wrote thrown aside by a man who nothing of me. Who didn't want to know nothing of me. My feelings meant nothing, why did I try?

(searching) A beautiful perfect heart (point at sky) Micheal... (drifting, searching for the memory) he was perfect. The man who understood, who wanted know everything of me. Even my pappy didn't see all that Micheal saw. That heart breaks (point at sky). How could he leave and take part of me with him?

Why did he get to decide? My heart split in two, burst torn at the seams. (Drum beat hard and fast... stops) Maybe he didn't know me at all (soothing music starts again)

Ah look a diamond ring (point toward sky) Marriage. a task moved into with an already damaged heart. Hopes of picket fences and perfect houses (point to sky) things I never saw.

Is life meant for that (speaking to the audience she just noticed is there) Is everyone to end in that same perfect place? Am I headed wrong? Following that fickle heart of mine (laughter) Or is it the mind that is fickle. Is all this just an illusion placed in my mind by pappy? How am I to be sure?? Did every little girl have a Mr. Jones, a story untold? or is that just me, my reality? (~~music~~ music stops, silenced pause)

Puppy, tree, book, clown... (pointing at random objects as her voice and list fades)

Curtain falls...

Rationale for Exemplar #2
Aesthetic

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original, sustain audience interest, and effectively achieve the stated purpose.
  - character reflects upon the nature of illusion and reality
- Thoughts and feelings are interrelated in creating a dreamy, reflective overall effect.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Distinct macro-organizational structures (beginning, middle, end) are used with impact to achieve the stated purpose.
- Stage directions and music are used as a technique to artfully integrate the ideas into the monologue.
- Cloud formation shapes are used as a transitional device to provide coherence and unity.

Language Use and Arrangement

Rationale: **Score: 4**

- Appropriate language choices and arrangement of ideas are consistent for the writing variables.
- Voice is established through specific diction and clear syntax to create a reflective quality.
  - "I sure thought that story was good. My own fable of me, my life."
- Sound effects contribute to the dreamy reflective quality.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Capable control of the written conventions of language is demonstrated.
- Errors in sentence structure, punctuation, and usage do not affect the meaning of the text.
  - "... who didn't want to know nothing of me."
  - "My feelings meant nothing, why did I try?"
  - "That heart breaks ..."
  - "Or is it the mind that is fickle."

Exemplar #3

Pragmatic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: Even though life may be an illusion this is what we've got so deal with it.

Purpose: For me to vent.

Audience: Left wing, social activists, hippy types that read the zine

Context: zine

Form: rant

Exemplar #3

Final Copy

40 marks

Title: Is anyone reading this?

As of late I've heard and seen things trying to convince me that life is an illusion. Suggesting that I am living in a virtual reality universe. Believe me I've thought about it. wondering if our world isn't just an elaborate school porject or as Plato suggests simply the reflection of the "real" world on a cave wall. Although interesting I've decided I don't care.

I don't care wether or not the salmon sandwich I will eat today at lunch is real. I don't care if it's only a disguise for basic nutrients as they describe in "*The Matrix*". I am going to eat it and I will enjoy it.

Douglas Adams once said, "There is a theory that states if anyone ever discovers the meaning of the universe it will be destroyed and be immediatly replaced with something even more complex and confusing. There is another that states this has already happened." I am one of those that believes the later because there is no way it could get more complex and confusing. I bet the first universe didn't even have irregular verbs. To make sure this doesn't happen again there is only one solution, ignorance. Ignorance is bliss. Let's all just into our SUVs and go thru the drive thru at McD's on the way to the tanning salom inside the Megamall. Who cares if it isn't real. In fact it's better if it isn't real. If it isn't real then neither can the hole in the o-zone, or the obesity rate among children or the skin cancer from the tanning beds or the destruction of our forests.

In conclusion who cares if life is just an illusion. This is what we have so deal with it. So now I'm going to order a pizza grab a Coke and sit myself down infront of the tube to vatch some MTV. At least there the illusions are a little more clear.

Rationale for Exemplar #3
Pragmatic

Writing Task

Ideas

Rationale: **Score: 5**

- Original and insightful ideas sustain audience interest and effectively achieve purpose (what is real?).
  - "I don't care wether or not the salmon sandwich I will eat for lunch is real."
  - "If it isn't real then neither can the hole in the ozone ..."
- Thoughts and feelings are interrelated in creating an overall effect.
  - "I don't care if its only a disguise ..."
  - "I bet the first universe didn't even have irregular verbs."
  - "To make sure this doesn't happen again there is only one solution, ingorance. Ignorance is bliss."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Distinct overall organizational structure (introduction, body, conclusion) ensure a coherent, unified central idea.
- Repetition is used as a technique to support the structure of the rant form.
  - "I've decided I don't care ..."
  - "I don't care ..."
  - "Who cares if it isn't real. In fact it's better if it isn't real. If it isn't real then ..."
  - "In conclusion who cares ..."

Language Use and Arrangement

Rationale: **Score: 5**

- Language choices are precise and powerful in creating a distinct voice.
  - "Let's all just into our SUVs and go thru the drive thru at McD's on the way to the tanning salon inside the Megamall."
- The text presents a sophisticated use of a variety of sentence patterns and parallel structures.
- A purposeful use of phrases maintains rhythm and creates effect.
  - "... or the obesity rate ... or the skin cancer ... or the destruction ..."

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- A capable control of the written conventions of language is maintained.
- Minor errors do not detract from the overall meaning.
    - "later" rather than latter
    - missing question marks, missing commas ...
    - "weather", "immediatly"

Exemplar #4

Aesthetic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: By looking at the illusions of a little girl, teenage girl, and middle-aged father we can see how illusions are a part of our lives and how they differ for age groups.

Purpose: To get people to see the everyday illusions that are so commonplace to us.

Audience: Preteens/teenagers to adults who don't notice the illusions in their lives.

Context: A book of short stories on the theme of everyday observations about life and society.

Form: Short story.

Final Copy

40 marks

Title: Still the Same Underneath

Jana vaulted herself over the side of the couch, her long, red cape trailing behind her. She uncoiled a skipping rope from her waist and, crying "I've got you now!" attacked a large, stuffed bear that had been sitting quite innocently on a cushion.

Jana's father entered the living room. In one hand he held a cup of coffee and in the other was a report from work. Jana watched him as he retrieved a book from the shelf and retreated back into the kitchen.

He looked strange today, not like Jana usually saw him. Instead of his usual trousers and nice shirt he wore a fancy suit, like you see the rich people wearing in movies. His tie was also very different from the usual; it was plain and clear, not colourful with interesting pictures and characters. His hair looked shiney, dark, and hard instead of light and fluffy.

Uncertain what had come over her father, Jana followed him into the kitchen. She hopped up onto a chair beside him and stared hard for a long time.

Noticing his daughter's interest, he looked up from his papers and coffee. "What?"

"Why are you dressed like that, Daddy?"

"I have to meet with some people today. I want them to like me so I have to look good."

"I liked you yesterday when you didn't look good."

Jana's father gave a very familiar grin. "Thank you, Jana, but I want to impress these people so that they will like me."

"Wonder Girl says that you have to be yourself. People will like you for who you are but they won't like you when you pretend to be someone you're not."

Her father bit back the frustrated reply that Wonder Girl wasn't real and lived in a fantasy world where things like that always worked out perfectly. He sighed, "You'll understand when you're older."

Knowing that this was the end of the conversation, Jana returned to the living room. She was about to deal with the evil teddy bear when her older sister drifted by down the hallway. Jana scurried down the hall after her. Playing with Hope was always more fun than playing alone.

"Wanna play with me?" Jana asked excitedly. "I'm Wonder Girl, and you can be Fiona, and..."

"I gotta get ready for school," Hope interrupted.

"But you are ready," Jana observed confusedly. "You're dressed, you had breakfast, you..."

"I have to do my make-up."

"Why do you put that stuff on?" This was a mystery Jana had been unable to solve for a long time.

"Because I want to look pretty."

"But... you are pretty. Everyone says so."

"Yeah, because I wear make-up."

This still wasn't making any sense to Jana so she gave up and was silent for a while.

Jana looked her sister up and down. "I thought your favourite colour was blue."

"Yeah, so?" Hope saw no point to this statement.

"Then why are you dressed all in black?"

"Because black is slimming."

Confused more than ever, Jana went back to the living room and sat down with the teddy bear. She held it in her lap and looked at it for a long time. The stereotypical black bad-guy mask that she had tied around the head gave it a sinister look. She pulled it off. In one hand she held the mask, and in the other she held her familiar old bear.

"How strange," she thought. "A cuddly teddy bear can become an evil mobster just by adding a piece of cloth, but he's still just the same underneath it."

Rationale for Exemplar #4
Aesthetic

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original (illusions at different ages) and sustain audience interest and effectively achieve the stated purpose.
  - ""Thank you, Jana, but I want to impress people so that they will like me.""
  - "Yeah, because I wear make up."
  - " "How strange," she thought. "A cuddly teddy bear can become an evil mobster just by adding a piece of cloth ..."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Distinct macro organizational structures (chronological order) are used with impact and achieve the stated purpose.
- Dialogue (external and internal) is used to artfully integrate ideas into a coherent unified whole.

Language Use and Arrangement

Rationale: **Score: 5**

- Language choices and arrangement of ideas are superior.
- Each character's voice is distinct.
  - "I liked you yesterday when you didn't look good."
- Diction is precise and creative.
  - "... long, red cape trailing ...", "... shiney, dark and hard ... ", "drifted", "scurried", "... stereotypical black bad-guy mask", ...gave it a sinister look."

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Response demonstrates a skillful control of the written conventions of language, including punctuation for dialogue.
- Minor errors do not affect the overall impact of the story.

Exemplar #5

Pragmatic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: Illusions & our world.

Purpose: Understanding Illusions

Audience: To explain what illusion does to our everyday life

Context: What is illusion & what it does to our lives.

Form: Essay

Final Copy

40 marks

Title: World of Illusions

The world today is full of illusions. Everyday life is surrounded with false reality. people wearing masks. Hiding from who they really are Believe stuff that we know is just a dream. Our world each day as it passes by is one big fairytale

Each day we get and step into a new day. Our life outside is surrounded by false reality. When we watch t.v everything to soap operas to Friends its all false reality. One thing everybody wants in their life is money, fancy car etc. We want this because we believe that's what would make us happy our fantasy world

We see people on the news on movies etc. They're all done up and just look perfect. Behind all that make-up and hairspray is a beautiful person that wears all this to because this is who they wat everybody to regonize them as.

Have you ever loved somebody so much, that you would do anything for. Then it just alls falls apart. Then youre left wondering "Why did this happen. It was so perfect." nothing is perfect and we tend to think that way. We do this to ourselves because we dont want to believe it's happening. We get so wound up in our fairy tale life that we get knocked back down to reality

We live in a fairytale world. We try to make our lives ~~[illegible]~~ something we are not

Rationale for Exemplar #5
Pragmatic

Writing Task

Ideas

Rationale: **Score: 2**

- Ideas and supporting examples are generalized.
  - "Believe stuff that we know is just a dream."
  - "Our life outside is surrounded by false reality."
- Thoughts and feelings have a limited effect.
  - "Nothing is perfect and we tend to think that way."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 2**

- Macro-organizational structures are used to achieve stated purpose.
  - evidence of introduction–body–conclusion
- Paragraphing structures and ordering of ideas are weak and consistent.
- Transitions are missing or are weak, and distract from a coherent central idea.

Language Use and Arrangement

Rationale: **Score: 2**

- Language choices are inconsistent for the writing variables.
- Voice is weak due to generalized diction and repetitious syntax.
  - "Believe stuff that we know ..."
  - "Each day we get and step into a new day."
  - "They're all done up ..."
- Ideas are not arranged for emphasis.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 2**

- A tentative grasp of the written conventions of language is demonstrated given the length of the text.
- Numerous and varied errors distract and often interfere with the reader's understanding of the ideas.

Exemplar #6

Aesthetic

Day 4

1 hour

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original planning chart on page 30.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: There really isn't a specific thing that define's illusion, it could be anything or anyone.

Purpose: TO get the mind thinking more about what is an illusion.

Audience: TO a classroom

Context: Speech

Form: Poem

Final Copy

40 marks

Title: What is an Illusion?

An illusion is confusing
but also may be moving,
it's what we can't see
or not even hear.

Look deeper then the mask
because it's just a cast,
your eyes can trick you
so look closer for the clue.

An illusion is mysterious
and also makes you curious,
but is it all fake
make you love or hate.

Is it a lesson
of all life's possesions,
or possibly a suggestion
to all life's questions.

An illusion isn't reality
caused by our society,
we are the victim
and they, the vixen.

Exemplar #6

Are we all a remote
controlled by a stroke,
so what is an illusion,
For that there is no conclusion.

Rationale for Exemplar #6
Aesthetic

Writing Task

Ideas

Rationale: **Score: 2**

- Ideas are limited for the audience and purpose.
  - Illusions can be anything.
- Thoughts and feelings have limited effect.
  - "Look deeper then the mask because it's just a cast, ..."
  - "Are we all a remote controlled by a stroke."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 2**

- Macro-organizational structures are limited.
  - Repetition of "An illusion" at the beginning of three stanzas.
- Micro-organization within each stanza is weak and distracts from a coherent unified central idea.

Language Use and Arrangement

Rationale: **Score: 2**

- Language choices are inconsistent.
  - awkward/forced rhyme scheme and phrasing.
- Voice is weak due to vague diction choices.
- A weak arrangement of ideas with little arrangement for emphasis is evident throughout the text.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Response demonstrates some control of the written conventions of language, considering the length of the text.
- Errors in punctuation sometimes detract from the overall impact and affect meaning.

Senior 4 English Language Arts Standards Test

Scoring Rubrics

Use in conjunction with
Student Exemplars and Rationales

January 2004

Manitoba
Building for the Future

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Manitoba Education, Citizenship and Youth,
Assessment and Evaluation Branch,
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Overview of the Scoring Rubrics

The scoring rubrics for the Senior 4 English Language Arts Standards Test are based on the outcomes and standards found in the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* and the *Senior 4 English Language Arts: Common Standards*.

Scoring rubrics are designed to assess a wide range of student performance. These rubrics divide Senior 4 achievement and performance into three levels: Below Level, At Level, and Above Level. Below Level and At Level are further divided into two sub-categories: emergent and solid. This subdivision of the levels allows markers to detect and identify students who are approaching these specific levels, but who have not yet consistently demonstrated all or most of the requirements. The Above Level consists of one category for scoring the responses.

Rubrics are not used in isolation. To score student responses, markers are also provided with student exemplars and rationales (accompanying document) that illustrate the relationship between each level of performance and student responses.

Scoring Rubrics, Possible Characteristics, and Student Exemplars with Rationales

The ***scoring rubrics*** use standards adapted from the *Senior 4 English Language Arts Common Standards*.

Possible characteristics make the standards more concrete in terms specific to the question. **They are not exhaustive.** Other ways of responding must be considered and assessed with the scoring rubrics.

The ***student exemplars*** (accompanying document) are actual unedited student responses that help illustrate the links among the standards, the scoring scales, the possible characteristics, and the student responses.

Rationales (accompanying document) provide the reasons, based on the rubrics, for the scores assigned to the student exemplars.

Steps in Scoring Student Responses

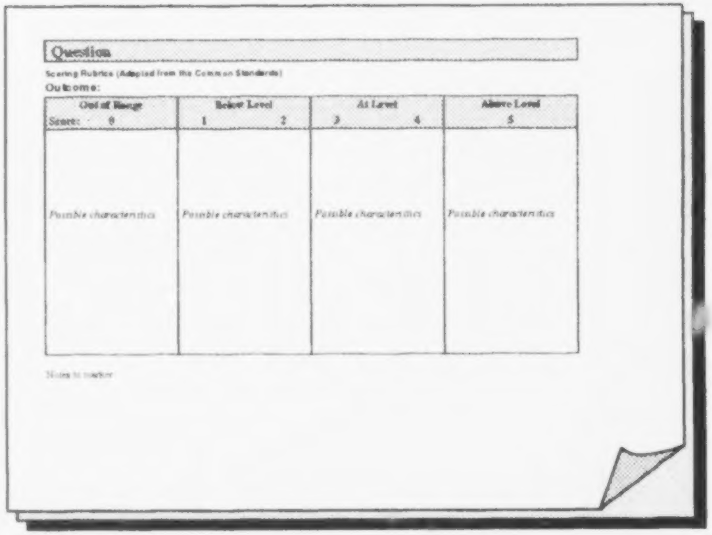
1. Review the At Level standard to understand what to look for in the student response. Note that a Below Level response demonstrates limited skill on this standard, while Above Level demonstrates superior skill.

2. Note the gradation from Below Level to At Level to Above Level (from left to right) and the links among the scoring rubrics, the student exemplars, and the rationales (from top to bottom).

3. Mark the student's response according to the standards in the scoring rubrics. A student can be approaching a level (emergent Below or emergent At) or can be performing solidly at a level (solid Below, solid At, or solid Above).

4. Use the possible characteristics, student exemplars, and rationales to assist the marking process. However, always refer to the scoring rubrics as the main criteria. Where appropriate, consider and accept other possible ways of responding to questions.

NOTE: Do **not** record any marks or comments in student booklets as a sample of booklets are returned to the department for feedback marking.



Question

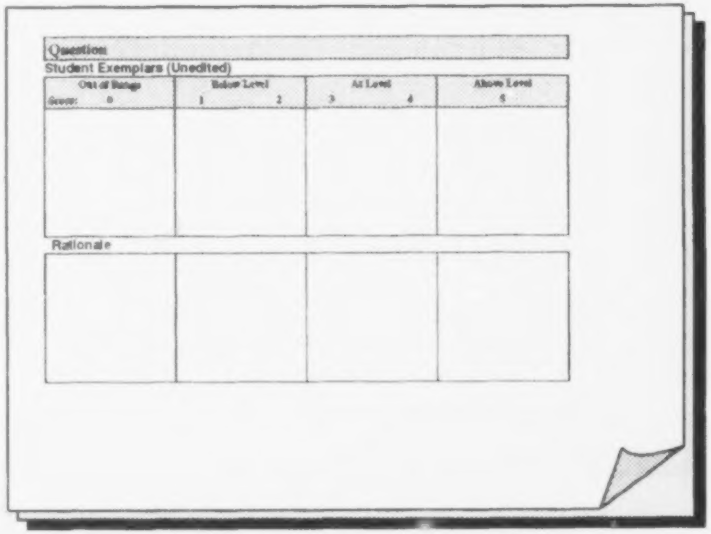
Scoring Rubrics (Adapted from the Common Standards)

Outcome:

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
Possible characteristics	*Possible characteristics*	*Possible characteristics*	*Possible characteristics*

Notes to marker

(this document)



Question

Student Exemplars (Unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5

Rationale

(accompanying document, *Student Exemplars and Rationales*)

Learning Outcomes

Outcomes Assessed

Test Activity	Question Number	Target Outcomes
Responding to Text	1	1.1.2
	2	2.1.3
	3	2.1.2
	4	2.3.3
	5	2.3.2
	6	1.2.4
Connecting Ideas	1	1.1.1
	2	3.3.3
Planning	1	3.1.4
	2	4.2.1
Reflecting	1	3.2.1
	2	5.2.2
Writing Task	Ideas	4.1.1
	Organizational Structures, Techniques, and Transitions	4.1.3
	Language Use and Arrangement	4.2.4
	Grammar, Spelling, Capitalization, and Punctuation	4.3.1 4.3.2 4.3.3

Outcomes Not Assessed

Test Activity		Target Outcomes
Exploring the Theme	Activating Your Thoughts	1.1.1 3.1.2
	Reading and Viewing Texts	1.1.1 1.1.2 1.2.4 2.1.1 2.1.2 2.1.3 2.1.4 2.2.1
	Recording Ideas	1.1.2 3.1.2
Clarifying Thoughts with Others		3.1.3 5.1.1 5.1.2 5.2.1

Scoring Rubrics

for the *Responding to Text* Booklet

Tricks and Triggers

Responding to Text 1: What idea(s) about marketing techniques in the article, "Tricks and Triggers", had the most impact on you? Explain the reason for your choice(s).

Outcome: 1.1.2

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in weighing diverse and challenging ideas and opinions to re-examine own ideas and positions.	Weighs diverse and challenging ideas and opinions to re-examine own ideas and positions.	Demonstrates superior skill in weighing diverse and challenging ideas and opinions and demonstrates superior skill in re-examining own ideas and positions.
Possible characteristics • Response does not deal with the article. • Response identifies idea(s)/opinion(s) only; no explanation is provided.	*Possible characteristics* • Response identifies idea(s)/opinion(s) and provides a weak explanation for the choice. e.g. – generalized/superficial reason	*Possible characteristics* • Response identifies idea(s)/opinion(s) and provides a clear explanation for the choice. e.g. – logical and specific reason	*Possible characteristics* • Response identifies idea(s)/opinion(s) and provides a considered explanation for the choice. e.g. – thorough/sophisticated/insightful reason

La condition humaine (The Human Condition)

Responding to Text 2: Explain how one of the visual features helps you interpret René Magritte's *La condition humaine*.

Outcome: 2.1.3

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited skill in using textual cues and prominent organizational patterns to construct and confirm meaning and to interpret texts.	Uses textual cues and prominent organizational patterns to construct and confirm meaning and to interpret texts.	Demonstrates superior use of textual cues and prominent organizational patterns to construct and confirm meaning and to interpret texts.
Possible characteristics • Response does not identify a visual feature. • Response identifies a visual feature(s) but offers no explanation of how it helps to interpret Magritte's painting.	*Possible characteristics* • Response identifies a visual feature(s) and provides a superficial/generalized explanation of how it helps to interpret Magritte's painting.	*Possible characteristics* • Response identifies a visual feature(s) and provides a clear and specific explanation of how it helps to interpret Magritte's painting.	*Possible characteristics* • Response identifies a visual feature(s) and provides an insightful/sophisticated explanation of how it helps to interpret Magritte's painting. e.g. – response explores a broader implication/ impact of the visual

Notes to marker:
- **Response may explain a visual feature that created a problem interpreting the picture.**
- **Visual features may include: physical objects (easel), positioning, dimension, etc.**

Just a Click Away

Responding to Text 3: What do you think Nebojsa Seric-Soba is attempting to convey in *Just a Click Away*? Support your position by making reference to the object.

Outcome: 2.1.2

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in applying a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretations of texts.	Applies a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretations of texts.	Demonstrates superior skill in applying a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretations of texts.
Possible characteristics • Response provides no statement of what the text may be attempting to say. • Position is not supported with reference to the text.	*Possible characteristics* • Response generally states what the text may be attempting to convey; the support for this position is limited, with sparse/general/superficial/illogical reference to the text.	*Possible characteristics* • Response specifically states what the text may be attempting to convey; this position is clearly supported with specific and logical reference to the text.	*Possible characteristics* • Response perceptively/creatively states what the text may be attempting to convey; this position is effectively supported with specific and thorough reference to the text. e.g. – extends to a broader context – draws a perceptive conclusion

Janus

Responding to Text 4: ***Ja-nus*. Roman mythology. The god of gates and doors, and beginnings and endings, represented as having two faces, one looking forward and the other looking backward.**

Given the above definition, explain why the author may have selected this title for her short story.

Outcome: 2.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited analysis of the impact of vocabulary and expression when responding to text to communicate complex ideas and evoke responses.	Analyzes the impact of vocabulary and expression when responding to text to communicate complex ideas and evoke responses.	Demonstrates superior analysis of the impact of vocabulary and expression when responding to text to communicate complex ideas and evoke responses.
Possible characteristics • Response provides no analysis of the connection between the title and the text.	*Possible characteristics* • Response provides a superficial/generalized analysis of the connection between the title and the text.	*Possible characteristics* • Response provides a clear, specific, and logical analysis of the connection between the title and the text.	*Possible characteristics* • Response provides an insightful/thorough analysis of the connection between the title and the text.

Janus

Responding to Text 5: Analyze a connection between the bowl and Andrea's life in the story, "Janus".

Outcome: 2.3.2

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited analysis of how techniques and elements are used in print texts to accomplish particular purposes and to create an overall impression.	Analyzes how techniques and elements are used in print texts to accomplish particular purposes and to create an overall impression.	Demonstrates superior analysis of how techniques and elements are used in print texts to accomplish particular purposes and to create an overall impression.
Possible characteristics • Response provides no analysis of the connection between the bowl and Andrea's life. e.g. – no explanation of the connection between the two	*Possible characteristics* • Response provides a limited analysis of the connection between the bowl and Andrea's life. e.g. – superficial/vague/ generalized explanation of the connection between the two	*Possible characteristics* • Response provides a clear analysis of the connection between the bowl and Andrea's life. e.g. – clear and specific explanation of the connection between the two	*Possible characteristics* • Response provides a superior analysis of the connection between the bowl and Andrea's life. e.g. – sophisticated/perceptive exploration of the connection between the two

A Kite is a Victim

Responding to Text 6: **Suggest another metaphor that Cohen might have used. Explain how your metaphor is consistent with the poem.**

Outcome: 1.2.4

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in exploring and extending understanding by considering experiences, information, and perspectives when responding to texts.	Explores and extends understanding by considering various experiences, information, and perspectives when responding to texts.	Demonstrates superior skill in exploring and extending understanding by considering various experiences, information, and perspectives when responding to texts.
Possible characteristics • Response explains only Cohen's metaphor. • Response offers no explanation of how the student's choice of metaphor is consistent with the poem.	*Possible characteristics* • Response offers a limited explanation of how the student's choice of metaphor is consistent with the poem. e.g. – shows a vague/superficial connection between the student's choice of metaphor and his/her understanding of the poem	*Possible characteristics* • Response offers a clear explanation of how the student's choice of metaphor is consistent with the poem. e.g. – shows a logical connection between the student's choice of metaphor and his/her understanding of the poem	*Possible characteristics* • Response offers a superior explanation of how the student's choice of metaphor is consistent with the poem. e.g. – shows an insightful/ sophisticated connection between the student's choice of metaphor and his/her understanding of the poem

Notes to marker:
- **Metaphor may not be stated directly.**
- **Understanding of the poem may be evident through the explanation of the student's choice of metaphor.**

Scoring Rubrics

for the *Process Booklet*

Connecting Ideas 1: **Consider your initial thoughts, the visual and printed texts, and the group discussion and explain whether or not your ideas about illusions have changed.**

Outcome: 1.1.1

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in considering the relative merits of a range of ideas, observations, opinions, and emotions to reconsider positions.	Considers the relative merits of a range of ideas, observations, opinions, and emotions to reconsider positions.	Demonstrates superior skill in considering the relative merits of a range of ideas, observations, opinions, and emotions to reconsider position.
Possible characteristics • Response may or may not identify a reconsideration of initial ideas about illusions; no explanation for the position is provided. • Ideas are off topic.	*Possible characteristics* • Response may or may not identify a reconsideration of initial ideas about illusions; a weak explanation for the position is provided. e.g. – explanation is vague/generalized/ superficial	*Possible characteristics* • Response may or may not identify a reconsideration of initial ideas about illusions; a clear explanation for the position is provided. e.g. – explanation is specific and logical	*Possible characteristics* • Response may or may not identify a reconsideration of initial ideas about illusions; a superior explanation for the position is provided. e.g. – explanation considers implications/recognizes subtleties – explanation extends to a broader context

Connecting Ideas 2: Do the texts you have read and viewed in this booklet create a balance of perspectives on illusions? Explain.

Outcome: 3.3.3

Out of Range Score: 0	**Below Level** 1 2	**At Level** 3 4	**Above Level** 5
	Demonstrates limited skill in evaluating the balance of perspectives for a particular purpose.	Evaluates the balance of perspectives for a particular purpose.	Demonstrates superior skill in evaluating the balance of perspectives for a particular purpose.
Possible characteristics • Response does not explain the appropriateness of the selections in creating a balance of perspectives on illusions.	*Possible characteristics* • Response demonstrates limited skill in explaining the appropriateness of the selections in creating a balance of perspectives on illusions. e.g. – provides an evaluative statement with vague/generalized/superficial examples or ideas – provides an evaluative statement focussing only on variety of forms, implying they represent different perspectives	*Possible characteristics* • Response clearly explains the appropriateness of the selections in creating a balance of perspectives on illusions. e.g. – provides an evaluative statement with appropriate and specific examples or ideas	*Possible characteristics* • Response demonstrates superior skill in explaining the appropriateness of the selections in creating a balance of perspectives on illusions. e.g. – explores an evaluative statement with precise/perceptive/thorough examples or ideas

Notes to marker:
- **Evaluative statement may be implied.**
- **Student does not need to refer to specific selection titles.**

Planning 1: **In planning your text, complete the chart below.** ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 27.*** **Provide sufficient detail to demonstrate the connections among the writing variables.**

Outcome: 3.1.4

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in developing a plan to satisfy the unique requirements of a task.	Develops a plan to satisfy the unique requirements of a task.	Demonstrates superior skill in developing a plan to satisfy the unique requirements of a task.
Possible characteristics • Writing variables reveal a lack of understanding of the writing task.	*Possible characteristics* • Describes some writing variables with limited detail; these variables may not work logically together.	*Possible characteristics* • Describes the writing variables in detail; these variables work together to contribute to a functional and congruent plan.	*Possible characteristics* • Describes all writing variables in specific detail; these variables work together to contribute to an authentic/creative and congruent plan.

Notes to marker:

- **Before assigning a zero for an apparent lack of connection to the writing task, refer to one or more of the following: Focusing the Task, Planning 2, Reflecting 1, or the Final Copy.**
- **If a response indicates a lack of understanding of one writing variable, the most it can be scored is a 3 (emergent).**
- **If a response identifies a private audience, the most it can be scored is a 3 (emergent).**

Planning 2: **Identify one of the following writing variables: purpose, audience, or context. Explain how the form that you plan to use will be effective for the writing variable you identified.**

Outcome: 4.2.1

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
Possible characteristics • Response offers no explanation of the effectiveness of the chosen form for the identified writing variable. • Response is off topic.	Demonstrates limited skill in appraising the effectiveness of own choice of form. *Possible characteristics* • Response offers a limited explanation of the effectiveness of own choice of form. e.g. – provides only generalized examples/details that show a weak/vague connection between form and chosen writing variable	Appraises the effectiveness of own choice of form. *Possible characteristics* • Response offers a clear explanation of the effectiveness of the chosen form for the identified writing variable. e.g. – provides relevant examples/specific details that show a logical connection between form and chosen writing variable	Demonstrates superior skill in appraising the effectiveness of own choice of form. *Possible characteristics* • Response offers a skillful explanation of the effectiveness of the chosen form for the identified writing variables. e.g. – provides a thorough discussion of a perceptive connection between form and chosen writing variable – considers way(s) to adapt form to uniquely suit chosen writing variable

Notes to marker:
- **If the form is not identified, refer to Planning 1.**
- **The writing variable may be implied.**

Reflecting 1: Reflect on the text you have drafted for the writing task. Explain how your content is appropriate for your audience.

Outcome: 3.2.1

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Selects ideas and information but demonstrates limited skill in evaluating appropriateness of these for audience, and for their usefulness in understanding, developing, and enhancing texts.	Evaluates and selects ideas and information appropriate for audience, and for their usefulness in understanding, developing, and enhancing texts	Demonstrates superior skills in evaluating and selecting ideas and information appropriate for audience, and for their usefulness in understanding, developing, and enhancing texts.
Possible characteristics • Response provides no connection between content choice(s) and targeted audience. e.g. – explains only content choice(s) or targeted audience	*Possible characteristics* • Response provides a limited explanation of how the content is appropriate for the identified audience. e.g. – demonstrates a vague/generalized/superficial connection between content choice(s) and targeted audience	*Possible characteristics* • Response provides a clear explanation of how the content is appropriate for the identified audience. e.g. – demonstrates a logical and purposeful connection between content choice(s) and targeted audience	*Possible characteristics* • Response provides a skillful explanation of how the content is appropriate for the identified audience. e.g. – demonstrates a precise/perceptive connection between content choice(s) and targeted audience

Notes to marker:

- **If the audience is not identified, please refer to Planning 1 or to the final writing variables on page 35 of the *Process Booklet*.**
- **If necessary, refer to the student's draft.**

Reflecting 2: Analyze whether or not the text you have drafted on illusions reflects the society in which you live.

Outcome: 5.2.2

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited analysis of the ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence, define, and transmit culture.	Analyzes ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence, define, and transmit culture.	Demonstrates superior analysis of the ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence, define, and transmit culture.
Possible characteristics • Response does not analyze the ways in which the written text does/does not reflect the society in which the student lives. e.g. – discussion of only text or society	*Possible characteristics* • Response demonstrates a limited analysis of the ways in which the written text does/does not reflect the society in which the student lives. e.g. – superficial/generalized discussion of the connection between his/her text and how the society is/is not reflected; a limited discussion of "masks"/illusions/media manipulation	*Possible characteristics* • Response clearly analyzes the ways in which the written text does/does not reflect the society in which the student lives. e.g. – specific discussion of the connection between his/her text and how the society is/is not reflected; clear discussion of societal "masks"/illusions/media manipulation	*Possible characteristics* • Response demonstrates a perceptive analysis of the ways in which the written text does/does not reflect the society in which the student lives. e.g. – insightful discussion of the connection between his/her text and how the society is/is not reflected; recognition of impact/implications of values

Note to marker: • **If necessary, refer to the student's draft.**

Writing Task: Ideas

Focus for Assessment: Attend to ideas, not structure, in relation to the writing variables the student has identified at the beginning of his or her final copy.

Outcome: 4.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
Possible characteristics • Ideas are off topic. • Text and/or ideas are plagiarized.	Generates, evaluates, and selects ideas but with limited skill in focussing a topic with limited consideration for audience, purpose, and context or in expressing thoughts and feelings and creating desired effect. *Possible characteristics* • Ideas are generalized/superficial and have limited effect. • Thoughts and feelings are generalized/superficial and have limited effect. • Generation of own ideas is limited.		Generates, evaluates, and selects ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context or to express thoughts and feelings and create desired effect. *Possible characteristics* • Ideas are clear and appropriate for the audience and for achieving the stated purpose and context. • Thoughts and feelings are consistent in creating an overall effect.		Demonstrates superior skill in generating, evaluating, and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context or to express thoughts and feelings and create desired effect. *Possible characteristics* • Ideas are original, sustain audience interest, and effectively achieve the stated purpose and context. • Thoughts and feelings are interrelated in creating an overall effect.

Notes to marker:

- **If the student has not identified the writing variables at the beginning of his or her final copy, refer to Planning 1.**
- **Consider how well the ideas focus the topic for audience, purpose, and context.**
- **Consider how well the ideas express thoughts and feelings and create desired effect.**

Writing Task: Organizational Structures*, Techniques, and Transitions**

Focus for Assessment: Attend to the macro- and micro-organization (e.g., beginning, middle and end, as well as organization within the beginning, middle and end) in relation to the writing variables the student has identified at the beginning of his or her final copy.

Outcome: 4.1.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence.	Evaluates the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence.	Demonstrates superior skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence.
Possible characteristics	*Possible characteristics*	*Possible characteristics*	*Possible characteristics*
• Text and/or ideas are plagiarized.	• Organizational structures* are awkward or not apparent for stated purpose; techniques, and transitions** are weak and distract from a coherent, unified central idea.	• Distinct overall organizational structures* are used to achieve stated purpose; techniques, and transitions** ensure a coherent, unified central idea.	• Distinct overall organizational structures* are used with impact and achieve stated purpose; techniques, and transitions** artfully integrate ideas into a coherent, unified whole.

* "Structures" refer to the macro-organization. Structures in aesthetic texts might include rising action, prologue/epilogue, stanza and line organization, and acts and scenes. Structures in pragmatic texts might include cause/effect, inverted pyramid, introduction/body/conclusion, point-example-discussion, and chronological order.

** "Techniques, and transitions" might include use of narrator, extended metaphor, repetition, refrains, flashbacks/flashforwards, headings and subheadings, and dissolves and transitional paragraphs. "Transitions" also include words that tie ideas together, such as "on the other hand" or "hence".

Writing Task: Language Use and Arrangement

Focus for Assessment: Attend to diction, syntax, and language choices* and arrangement**, in relationship to the writing variables the student has identified at the beginning of his or her final copy.

Outcome: 4.2.4

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in using effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.	Uses effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.	Demonstrates superior skill in using language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.
Possible characteristics • Text and/or ideas are plagiarized.	***Possible characteristics*** • Language choices and arrangement of ideas are ineffective for the writing variables; voice is weak/inconsistent. e.g. – vague/general/unvaried diction; awkward/ repetitious syntax; weak/unvaried arrangement of ideas	***Possible characteristics*** • Language choices and arrangement of ideas are effective and consistent for the writing variables; voice is established and appropriate. e.g. – clear/specific/varied diction; clear/purposeful syntax; varied/meaningful arrangement of ideas	***Possible characteristics*** • Language choices and arrangement of ideas are superior for the writing variables; voice is distinct and effective. e.g. – precise/powerful/creative diction; mature/polished syntax; sophisticated/ original arrangement of ideas

* "Language choices" might include figurative language, description, diction, and connotation.

** "Arrangement" might include sentence pattern, juxtaposition, arrangement for emphasis, metrical devices, rhythm, and phrasing.

Note to marker: • **Diction refers to effectiveness of word choice in relation to the writing variables.**

Writing Task: Grammar, Spelling, Capitalization, and Punctuation

Focus for Assessment: Attend to the relationship between the mechanics and the writing variables the student has identified at the beginning of his or her final copy. Consider the extent to which the errors detract from the overall impact of the work but do not affect meaning.

Outcomes: 4.3.1, 4.3.2, 4.3.3

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited skill in analyzing and editing texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)	Analyzes and edits texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)	Demonstrates superior skill in analyzing and editing texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)
	Knows and applies Canadian spelling conventions, recognizes creative spellings; demonstrates limited skill in using creative spellings for clarity and special effects. (4.3.2)	Knows and applies Canadian spelling conventions for a broad repertoire of words; recognizes and uses creative spellings for special effects. (4.3.2)	Knows and applies Canadian spelling conventions for a broad repertoire of words; demonstrates superior skill in using creative spellings effectively for special effects. (4.3.2)
	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to but demonstrates limited skill in using capitalization and punctuation conventions for specific purposes. (4.3.3)	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to capitalization and punctuation conventions for specific purposes. (4.3.3)	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; demonstrates superior skill in attending to and using capitalization and punctuation conventions for specific purposes. (4.3.3)
Possible characteristics • Text and/or ideas are plagiarized.	*Possible characteristics* • Demonstrates limited or tentative grasp of the written conventions of language. [Errors are distracting and often interfere with the reader's understanding of the ideas.]	*Possible characteristics* • Demonstrates capable control of the written conventions of language. [Errors may detract from the overall impact of the work but do not affect the meaning.]	*Possible characteristics* • Demonstrates skillful control of the written conventions of language. [Errors in spelling, grammar and punctuation may exist but do not affect the overall impact. They may be the result of the difficulty of the language used and/or risks taken by the student.]

Notes to marker:

- **Impact of errors is to be considered in relation to their variety and frequency, and in relation to the length of the written text.**
- **Word choice refers to correctness of diction used.**